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(For description, see back cover)

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Oxford Review Series

ENGLISH LITERATURE

(FOUR YEARS)

BY

K. W. WRIGHT, M.A.

De Witt Clinton High School

M. D. RYAN, M.A.

Bay Ridge High School

M. A. BESSEY, M.A.

Bay Ridge High School

A. MARSHALL, A.B.

Washington Irving High School

ALL OF NEW YORK CITY



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PREFACE

THE aim of this book is to serve as a basis for a review of the large number of books read in the high school English course. The memory is liable to be dimmed by time, and the loss of detail thus incurred often impedes intelligent discussion of a literary work by the high school pupil. The concise but comprehensive summaries presented here will serve to refresh the memory of books long since read, and to give the pupil a renewed grasp of the detail upon which his literary understanding and appreciation are necessarily grounded.

In scope, these summaries cover the requirements in literature as prescribed by the latest syllabi of the Board of Regents for the State of New York, and the College Entrance Examination Board for the country at large. Included also are complete recent examination papers set by the Board of Regents for New York State high schools as a final test of proficiency.

In no way are these outlines a substitute for the knowledge which the reading of the books themselves can give. Prepared by teachers of experience, they stress the important details in the study of each book, and offer a compact, dependable review of subject matter.

THE AUTHORS.

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ENGLISH LITERATURE

THE ODYSSEY

PART I

Books I-IV

The narrative opens with a council of the gods on high Olympus. Athene, always kindly disposed toward the Greek hero, reminds Zeus of his long punishment, and begs that Odysseus be released from the enchanted island of Calypso where he has been detained these seven years, after having been tossed about upon the seas. Long ago Odysseus had incurred the wrath of Poseidon, god of the sea, and later, because he had allowed his men to kill and eat the royal cattle of the Sun, the wrath of Zeus also. Athene, however, wins favor with Zeus who promises to send Hermes, swift messenger of the gods, to announce to Calypso that she must let Odysseus depart from Ogygia. She, herself, goes to Ithaca in disguise to stir up Telemachus, the son of Odysseus. She instills into his mind the resolution to rid his mother, Penelope, of the swarm of suitors, either by restoring his father to the kingdom, or by persuading her to make a choice.

Telemachus calls an assembly of the men of Ithaca, and asserts his intention. He bids the insolent suitors leave his

home and provide him with a ship that he may go in search of his father. They refuse scornfully and demand that Penelope complete the web she has been weaving for so long a time and make a choice among them. Athene again comes to his rescue, and in the guise of the old man Mentor, who has often counseled the young boy, secures for Telemachus a ship and crew with which he sets sail for Pylos. Here, the aged Nestor, from whom he had hoped to secure information, receives the traveler hospitably and tells him rambling tales of his old comrades. It is decided that perhaps Menelaus of Sparta can give more help. So Telemachus, accompanied by Peisistratus, the son of Nestor, starts out again. They find Menelaus living in great state with Helen, as though the Trojan War had never been. Menelaus relates many stories of his part in the war, and in addition gives the important news that Odysseus is alive and held upon an enchanted island by the nymph Calypso. Telemachus returns to Pylos, where he has left his ship, and embarks upon a return trip to Ithaca, not knowing that the suitors, hidden in a harbor near a rocky island, are planning to kill him on his homeward way.

Books V-VIII

The messenger Hermes carries the mandate of the gods to Calypso on the island of Ogygia. Odysseus must be freed. Unwillingly, she aids him to build a raft, chagrined that he is so desirous to depart. Odysseus starts out from Ogygia, but the wrath of Poseidon is as bitter as ever. A storm arises and the boat is wrecked on the island of Scheria where the Phaeacians live. This country is ruled by King Alcinous, who is apparently a perfect ruler. The people are happy and contented; the land, prosperous and rich. To the daughter of the king, Nausicaa, Athene sends a dream—that she, accompanied by her hand-maidens must

go down to the river-side to wash the household linen. This is done that Nausicaa may aid the ship-wrecked Odysseus.

Odysseus is aroused from the leafy thicket, where he has fallen asleep, by the laughter of maidens playing ball. He rushes forth from his hiding-place, and, at the instigation of Athene, Nausicaa is prompted to help him. She gives him food and clothing. Athene makes him beautiful to look upon, and Nausicaa directs him to her father's palace, assuring him that he will be welcome.

King Alcinous and his queen, Arete, receive the stranger courteously and soon make him at home in the magnificent palace which stands surrounded with lovely orchards and gardens. The king promises to aid Odysseus to return to Ithaca, and orders a magnificent banquet to be given in his honor. He is entertained with games and songs. In the games Odysseus outdoes all other competitors. Among the singers is Demodocus, the blind bard, who sings of the siege of Troy. Odysseus, deeply moved, begs the bard to tell the story of the famous wooden horse. To this Demodocus complies and sings also of the great hero, Odysseus, to whom the final victory was due. At this Odysseus reveals his identity, and, at the request of the king, tells his adventures since the fall of Troy.

Books IX-XII

Odysseus begins his story with his departure from Troy. He tells them that a storm drove his mariners northward to Ismarus, land of the Ciconians, whose town he sacked, taking away much treasure. After loss of men and ships, contrary winds drove them on their southward way to the land of the Lotus-eaters. The fruit of the lotus causes all who eat it to fall into a gentle lethargy, forgetting home and friends. Odysseus's men ate of the lotus, and had to be dragged back on board the ships.

Leaving the land of the Lotus-eaters, they came to an island inhabited by the Cyclops, a race of monsters in human form, with but one eye in the middle of their foreheads. Odysseus and some of his comrades went ashore but were seized by Polyphemus, a son of Poseidon, the largest and strongest of the Cyclops. Some of the men were devoured, but Odysseus managed to save himself, by strategy. First, he drugged Polyphemus with some very potent wine, and then, while the giant was sleeping, he managed to bore out the Cyclops's eye with a stake whose point he had sharpened in the fire. Odysseus and the remainder of his companions escaped to the ships, but the wrath of Poseidon was upon them because of the injury done to his son.

Sailing on, they reached the island abode of Aeolus, god of the winds. Here Odysseus was treated with all hospitality and, after remaining a month, was given a bag in which all winds, except the West Wind, were tied up. The favorable West Wind steered them straight toward Ithaca, and, indeed, they came so close that Odysseus could see the smoke rising from the harbor cottages. But his men were curious to see the contents of the bag, thinking that it might contain great treasure, and so, while Odysseus slept, they untied it. The winds, released from their imprisonment, drove them back to Aeolus, and the long trip had to be made over again. Aeolus, however, would have nothing more to do with Odysseus and his companions. Pursuing his journey as best he might, Odysseus found himself among the cannibal Laestrygonians, and from there, with but one ship left, he reached the fragrant isle of Circe, the famous enchantress "daughter of the Sun." On the island of Aeaea, Odysseus remained a year.

By her magic art, Circe was in the habit of turning the men who visited her palace into swine, but with the help of

Hermes, Odysseus was able to withstand her enchantment and even turn her enmity into friendship. Through her aid, he learned that he must visit the Regions of the Dead, if he would learn his fate, and consult the Shade of the great prophet Teiresias.

Taking ship, Odysseus sailed until he reached the tribe of the Cimmerians who dwell on the outskirts of Hades. Finally he reached the land of Hades, met his mother, some of his former comrades, and many of the great Greek heroes. Teiresias warned him that if he would reach home, he must avoid temptation and that, above all, he must leave unharmed the flocks of the Sun which he would find pasturing on a certain island.

Odysseus returned to Circe, armed with his knowledge, and once more started on his homeward journey. Thanks to the advice of Teiresias and Circe, he escaped unharmed the Siren's song, and, with the loss of six men only, passed through the whirlpools, Scylla and Charybdis, and finally reached the Island of the Sun. Disobeying his orders, however, his men killed and ate the sacred cattle. When they once more set sail, Zeus smote the ship with a thunder-bolt and all on board perished, except Odysseus. After being tossed about upon the sea for nine days, he was finally cast ashore upon the island of Ogygia where, by the order of Zeus, he remained for seven years. It is here, with the nymph Calypso, that we find him at the beginning of the narrative.

PART II

Books XIII-XVI

The Phaeacians are delighted with the story, and fit Odysseus out in royal style for his return home. Cast in a deep sleep, that he may not know the way he has come, he,

is carried to his native shore by a magic galley of the Phaeacians. Poseidon, in wrath that his vengeance is frustrated, wrecks this ship on its return to Scheria and makes it impossible for the Phaeacians evermore to be safe pilots to mankind.

Upon awakening, Odysseus does not know his native land. He sees by his side a shepherd, but when he begins to speak, the shepherd turns into his friend Athene who gives him good advice. She gives him tidings of Penelope and Telemachus, and promises him her aid in the hard task which remains before him of defeating the suitors and restoring his kingdom. By means of a magic wand, she changes his appearance to that of an aged beggar and commands him to seek refuge with the swineherd, Eumaeus, until such time as he can make his plans. He is hospitably received by Eumaeus to whom he tells a fictitious tale of his wanderings, mentioning, as if by chance, the name of one Odysseus who, he says, will soon return to Ithaca.

In the meantime, Telemachus has eluded the hostile suitors and has reached home. He, too, goes to the hut of Eumaeus. He meets the supposed beggar who, by the command of Athene, reveals himself to his son. Together, they plan to bring about the destruction of the suitors, and Eumaeus is sent to the palace to reassure Penelope of the safety of her son and to reconnoitre. The news of Odysseus's return is not to be told until he, himself, can discover by personal observation which of his own household can be trusted to engage in the enterprise.

Books XVII-XX

At the palace in Ithaca the suitors are living riotously. Telemachus returns, bearing the news that Odysseus is alive. Theoclymenus, a prophet, also states that Odysseus is nearing Ithaca. Odysseus enters, disguised as a beggar.

Insults greet him on all sides. No one recognizes him with the exception of his faithful dog, Argos, who greets him in the courtyard, and then dies. He begs alms of the suitors who are lounging about in the great banquet hall. None refuses him until he comes to Antinous who scorns him and hurls a stool at his head. Amphinomus, another of the suitors, rebukes Antinous and for the time being protects the old man. Penelope, anxious to hear news from any stranger, sends for him but he does not go to her then. In the courtyard, the favored beggar, Irus, sits. Angry at having a rival, he attacks Odysseus but is speedily overcome. Penelope then comes forward and announces that she will no longer delay, but will make a choice among the suitors. Satisfied for the time being, the suitors depart for the night, and Telemachus and Odysseus further their plans, removing all weapons which they find in the great hall. Telemachus goes to his rest and Penelope interviews Odysseus. He gives her news of her husband and promises her that Odysseus will be in Ithaca with the new year. She offers him a resting place for the night and the services of Eurycleia, the old nurse of Odysseus. No sooner does Eurycleia notice the scar on the knee of the stranger than she recognizes her master, but is bound by him to secrecy.

After a night of restlessness both for Odysseus and Penelope, the morning dawns—the day in which Penelope is to make her choice, the day in which Odysseus is to attempt the destruction of the suitors. It is the feast-day of Apollo and the suitors show themselves more insolent and impatient than ever before.

Books XXI-XXIV

Penelope announces a contest. There is one feat which Odysseus performed in olden times—to shoot an arrow through twelve axe-heads set up in a row. She brings

down the great bow and announces that she will accept as her lover the one who can bend the bow of Odysseus and send the arrow through the axe-heads. One after another, the suitors fail. Odysseus reveals himself to Eumaeus and a few of the trusted servants. Then, entering the hall, he demands the privilege of trying the bow. The suitors scornfully refuse, but Telemachus asserts his authority as head of the house, sends his mother to her chamber, and gives his permission.

Without even rising from his seat, Odysseus draws the great bow and sends the arrow through the row of axes. With the bow still in his hand, he turns toward the door and shoots down Antinous. The suitors stand amazed, while he announces himself as Odysseus. They look around for the weapons upon the walls, but these have been removed. Unarmed, they rush forward, but they are no match for the great bow of the master of the house. Athene, seeing that in the end, the suitors must overpower the two, starts confusion and disaster and brings the battle to a close. With her powerful help, the last suitor is killed.

The hall is then thoroughly cleansed and the disloyal servants are executed. During the struggle, Athene has caused a deep sleep to fall upon Penelope. She is now awakened by the old nurse Eurycleia who tells her that Odysseus has returned and that the suitors are killed. She goes down to the great hall where the bodies have all been removed. She cannot believe that it is really Odysseus. Some god, she thinks, must have rid her of the suitors, and no human agency. Odysseus, bathed and garbed in his own dress, once more presents himself to Penelope. She is still doubtful and puts him to a test. Long ago, the bed in the bridal chamber was made immovable by having a growing tree wrought into its frame. This Odysseus himself had done, and only Penelope and her maid knew of it.

She orders that his bed be brought out for the stranger, but the angry question of Odysseus as to whether the olive tree had been cut reassures her and she accepts him as her husband.

The story ends with Hermes conducting the souls of the suitors to Hades where they are greeted by various Greek heroes. On earth, Odysseus makes himself known to his old father Laertes, but while at his home, the parents of the suitors, eager for revenge, seek Odysseus. Laertes strikes down the leader, the father of Antinous, and Athene intervenes to bring about a lasting peace between the warring parties.

NOVELS

IVANHOE

Time and Place of the Story

The scene of the story of *Ivanhoe* is laid in England in the far-away days of the twelfth century, toward the end of the reign of the Norman king, Richard Plantagenet, who was called Richard the Lion-hearted. At the time when the events of the story begin, Richard is a captive in Austria, having been imprisoned by his enemies as he was returning from Palestine where he had gone to take part in the crusades.

Chapters I-VI

It is with the household of Cedric of Rotherwood that our story first deals.

Cedric, a blunt, proud, loyal Saxon, has as his highest ambition the restoration of the Saxon power in England. This he believes will come about through his kinsman,

Athelstane of Coningsburgh, who is a descendant of Edward the Confessor. To Athelstane he wishes to marry his ward, the Lady Rowena, and, consequently, has banished and disinherited his only son, Wilfred of Ivanhoe, who has presumed to fall in love with the beautiful lady. Ivanhoe has left England and joined King Richard in the Holy Land.

Gurth, a swineherd, and Wamba, a jester, two servants of Cedric, are driving the herd homeward one evening when they are overtaken by two horsemen followed by attendants. One of these horsemen is Prior Aymer, a monk of high rank; the other, Brian de Bois-Guilbert, a Knight Templar recently returned from the Holy Land. The two request of the Saxon servants the way to the house of Cedric, whose hospitality they seek in hope of shelter from the approaching storm. Gurth, recognizing them as Normans, sullenly refuses the information required; but Wamba more warily answers their questions and sends them in the wrong direction.

The horsemen then pass on, going as they suppose toward Rotherwood. As they ride, they discuss Cedric and his family and make a wager concerning Lady Rowena. Prior Aymer boasts that Rowena is more beautiful than any maiden seen by the Templar in the Holy Land and pledges his gold collar against ten butts of the Templar's wine that he speaks truth. The Templar accepts the wager.

Finally, the two approach a cross-road, and disagreeing as to the correct turn, they wake, and seek guidance of, a Palmer, or holy Pilgrim, who lies sleeping near a wayside shrine. The Palmer who has just returned from Palestine seems strangely familiar with the neighborhood and leads them easily to the house of Cedric where—such is the hospitality of the Saxon—they are made welcome in spite of their race.

It is during the supper that evening at Rotherwood that the Templar, seeing Rowena, admits that he has lost his wager. He annoys both Rowena and Cedric by his attentions to the lady, but gains the interest of the former because of his recent trip to the Holy Land and the fact that he may know something of the absent Ivanhoe whose affection Rowena returns. When she questions him about Palestine, it is revealed that the Templar has fallen there in a tournament before the lance of Cedric's son. Brian de Bois-Guilbert boasts that were Ivanhoe in England, the Templar would challenge him to another contest; whereupon the Palmer speaks up and accepts the challenge for the absent knight.

During this conversation, a Jew, Isaac of York, enters and requests shelter from the storm now raging without. Although the Jews at that time were looked down upon and spitefully used, he is permitted to remain. Later, as the Palmer is about to retire, he overhears the Templar planning to capture Isaac and rob him. He gives no word of warning to the Jew then, however, for Rowena, hoping that the Palmer may know more of Ivanhoe than he has revealed, has sent for him privately. He has an interview with the lady, telling her little more than that Ivanhoe is well and about to return to England. Then he retires.

Early the next morning, the Palmer enters Isaac's room, warns him of danger at the hands of the Templar, and offers to help him escape. He then seeks Gurth and demands to be let out with Isaac through the postern gate. Gurth, about to refuse, suddenly and strangely changes his mind at a whisper from the Palmer, and permits the two to depart. The Palmer then guides Isaac to safety. Isaac, very grateful, gives the Palmer an order to a rich Jew for horse and armor which, because he has seen a knight's chain and spurs beneath the Palmer's coat, he guesses the latter

may desire for the coming tournament at Ashby. Queerly enough, the Palmer gladly accepts the offer.

Chapters VII-XIII

The tournament at Ashby was an event looked forward to with eagerness by both rich and poor, Saxon and Norman. When the day arrives, we find people of all rank and race flocking to look upon this colorful passage-at-arms: Cedric, Rowena, and Athelstane; Isaac with his beautiful daughter Rebecca; Prior Aymer; peasants and yeomen; Prince John and his followers.

On the first day of the tournament there is a contest between five knights challengers and all those who wish to accept their challenge. The fighting is, in the beginning, very uninteresting to the spectators, for the five challengers, the leader of whom is Brian de Bois-Guilbert, easily defeat all comers; but at last the interest is heightened by the arrival of a champion, called the Disinherited Knight, who defeats all five of the challengers, even the invincible Brian himself. As victor, the Disinherited Knight is permitted to choose the Queen of Love and Beauty. Slighting the Lady Alicia Fitzurse, favorite of Prince John, he chooses the Lady Rowena, thus incurring the enmity of both the Prince and Lord Fitzurse. There is much curiosity as to the identity of the victor, but he refuses to reveal his name, even when he allows four of the vanquished knights to ransom their horses and armor, but sends a message of defiance to Brian de Bois-Guilbert saying that his quarrel with the Templar is not yet at an end.

Strange to relate, Gurth, Cedric's swineherd, is acting in disguise as a squire to the Disinherited Knight whom we find to be the Palmer in the armor supplied by Isaac. The Disinherited Knight now sends Gurth to pay Isaac for the armor and to return the horse.

Gurth, having visited Isaac and paid the money, is met upon his departure by Rebecca, Isaac's daughter, who, ashamed that her father should accept the money from one to whom he owes his life, pays the amount back to Gurth, giving him also thirty zecchins for himself. Gurth, returning to his master, is attacked by outlaws who release him upon learning that he is the squire of the Disinherited Knight.

The second day's tournament is an encounter of a more general nature than that of the first day. Two bands of fifty knights each contest—one led by the Templar; the other, by the Disinherited Knight. Athelstane, who did not fight on the first day, much to Cedric's distaste, now further rouses the disgust of his kinsman by joining the side of the Norman Templar. During the combat, it so happens that Athelstane, the Templar, and a Norman knight, Front de Boeuf, all attack the Disinherited Knight at once so that it seems as though the latter must indeed fall; when suddenly to the rescue comes an unknown knight, called the Black Knight, who has hitherto taken little part in the fighting. This knight engages Athelstane and Front de Boeuf, and defeating them, leaves the Disinherited Knight to a fair fight with the Templar, who is soon thrown from his horse.

The Disinherited Knight is about to command the surrender of the Templar when Prince John stops the combat and, to the surprise of all, announces the Black Knight the victor of the day. The Black Knight, however, has disappeared; consequently the Prince is finally persuaded to give the honors to the Disinherited Knight who is led before Lady Rowena to be crowned victor. As the lady is about to bestow honors upon this knight, however, he falls unconscious to the ground, for he has been sorely wounded in his struggle with the Templar. As his helmet is stripped

from his head, he is revealed to all as Wilfred of Ivanhoe, Cedric's son. The marshals bear him away to care for his wounds.

The return of Ivanhoe brings consternation to more than Cedric, his father. In the knight's absence, Prince John has given Ivanhoe's lands to Front de Boef. But to add to the Prince's anxiety in this respect comes a greater cause for apprehension. There is brought to him from France a message: "Take heed to yourself for the Devil is unchained"—a message which he realizes means that King Richard has escaped from prison. The Prince, therefore, decides not to continue the tournament for a third day as has been planned, but to hold the archery contest for the yeomen at once. In this contest, Locksley, a yeoman whom Gurth later recognizes as the captain of those outlaws who had attacked him on his return from Isaac's house, defeats Hubert, Prince John's head archer, and angers the Prince by refusing to become one of his body-guard.

Chapters XIV-XV

That evening, Prince John holds a festival in the castle of Ashby. There the Normans anger the Saxons by insultingly mocking them. In return, Cedric angers the Prince by proposing a toast to King Richard, "the noblest of his race." Immediately following the banquet, De Bracy, a Norman knight to whom John has promised Rowena as wife, plots to disguise as an outlaw, capture Cedric and Rowena as they return to Rotherwood the next day, appear again in his own form and pretend rescue of the fair lady—at the same time demanding her hand in marriage. He feels certain that, in gratitude, Lady Rowena will grant what he desires. Brian de Bois-Guilbert is to assist in this enterprise.

Chapters XVI-XVII

In the meantime, the Black Knight, who had hurried away from the lists at Ashby, has lost himself in the woods and has come upon the hut of a hermit whom he persuades to give him shelter. The hermit, who calls himself the Holy Clerk of Copmanhurst, spends a merry night with the stranger, drinking and singing and comporting himself in such a way that he rouses the knight's suspicion as to whether or not he is in reality a hermit.

Chapters XVIII-XX

Cedric, Rowena, Athelstane, and their servants depart for Rotherwood. With them is Gurth—Gurth, a fugitive from Rotherwood, discovered in his master Ivanhoe's service and now being taken home in disgrace, a captive in bonds. Going through the forest, the party comes upon Isaac, Rebecca, and a wounded companion carried in a litter. Isaac explains that they have been deserted by their servants who feared outlaws, and asks protection of Cedric. Reluctant though the Saxon is to have the Jew accompany him, he finally consents, and the cavalcade rides on toward Rotherwood.

On the way, Wamba secretly cuts Gurth's bonds and aids him to escape. Suddenly, the party is attacked by De Bracy's men. All are taken captive except Wamba who has been quick to get away. De Bracy carries his prisoners to the castle of Front de Boef, lent to him for the occasion, abandoning his plan to appear as rescuer, and deciding to force the Lady Rowena's hand while she is a captive.

Meanwhile, Wamba comes upon Gurth, and while discussing with him the situation, sees Locksley. This outlaw captain, learning what has occurred, gathers his forces and plans rescue. Locksley calls as one of his band the Clerk

of Copmanhurst, who is more outlaw than hermit, and finding the Black Knight as the supposed hermit's guest, enlists his aid also. The rescuers set off for the castle of Front de Boeuf.

Chapters XXI-XXIV

Meanwhile, at Torquilstone, Front de Boeuf's castle, the prisoners have been separated. Cedric and Athelstane are in the great hall of the castle, much disgruntled at the turn of affairs. Isaac is in a dungeon, greatly fearing for his daughter, Rebecca, and stolidly refusing even in the face of torture to give any money to Front de Boeuf unless Rebecca is set free unharmed. Lady Rowena, in an apartment by herself, is being wooed by the infamous De Bracy, who is cowardly enough to try to force her hand by revealing to her that the wounded man captured with Isaac is no other than Ivanhoe, and threatening the latter's death should Rowena refuse to marry her captor. Rebecca, being interviewed in a tower of the castle by Brian de Bois-Guilbert who has fallen in love with her beauty, is threatening to jump from the turret if he approaches nearer to her. Suddenly, in the midst of all these plottings and threats, comes a bugle blast that summons Front de Boeuf, De Bracy, and the Templar to the castle hall, and leaves the prisoners to contemplate their fate.

Chapters XXV-XXVII

Upon answering the bugle call, the conspirators find a message from Wamba, Gurth, the Black Knight, and Locksley, calling upon them for immediate deliverance of the captives and threatening attack if their demands go unheard. Wrathfully, the three knights answer that the prisoners will not be released but will all be executed that morn-

ing. They ask that a priest be sent into Torquilstone to hear the captives' confessions. Their real intention is, of course, to use the priest as a messenger to bring them aid from without.

The members of the rescue party, upon receiving this answer, plan to send into the castle one of their men, disguised as a priest, to act as spy. At his own suggestion, Wamba the jester is finally chosen for the mission. Entering the castle, he visits Cedric, persuades him to exchange clothing with him, and thus helps his master escape. Cedric, passing through the castle, comes across an old hag, Ulrica, who, thinking him a priest, confesses to him and tells him of the iniquity of Front de Boeuf and of her hatred for this knight. When Ulrica at last recognizes Cedric, who was a friend of her father, she urges him to lead an attack upon the castle and offers aid from within. When a red flag waves from the eastern turret, he will know that help is at hand. Cedric, departing, is given the Norman's message for aid—a message which of course never reaches those for whom it is intended—and with the Black Knight and Locksley he leads the assault upon the castle.

Chapters XXVIII-XXIX

Ivanhoe is indeed in Torquilstone as De Bracy has told Rowena. It seems that when he was taken from the lists at Ashby, he was cared for by Rebecca who had been able through her knowledge of medicine to give him the attention needed for the healing of his wound. Rebecca has learned to love this Saxon knight who was so kind to her father, and has persuaded Ulrica, into whose keeping he was put by De Bracy, to allow her to continue to care for his wounds. She is with him when the assault upon Torquilstone begins and from a window describes to him the progress of the battle.

Chapters XXX-XXXI

While the besiegers are hard at work outside the castle walls, Ulrica is keeping her promise to Cedric. Front de Boeuf has been wounded in the battle and has been brought below. Ulrica sets fire to the castle directly below the room of the wounded man, and leaving him to burn to death, she runs to raise the flag upon the eastern turret. Cedric's party, seeing the signal, press the Normans hard.

When news is brought to De Bracy that the castle is in flames, all becomes confusion within. The gates are opened, allowing the enemy to enter. The Black Knight forces De Bracy to surrender, and then, being told that Ivanhoe is in the castle, sets off to rescue Cedric's son. Wamba and Athelstane escape through their own efforts. Cedric rescues Rowena. The Templar rushes to the tower for Rebecca and carries her off on his horse. As he departs, Athelstane, thinking he carries Rowena away, tries to bar his path and is knocked senseless—supposedly dead—by the Templar. Ulrica jumps from a turret into the flames. The battle has come to an end.

Chapters XXXII-XXXIII

The next morning, under the trysting-tree of Locksley, where the spoils of battle are divided, several important things take place. Plans are made for Athelstane's funeral at Coningsburgh. Gurth is given his freedom by Cedric. Cedric promises the Black Knight any boon he may ask as a reward for aiding in the rescue. De Bracy is set free by the Black Knight. Isaac is brought forth in safety from the burning ruins of the castle where he has been rescued by the Clerk of Copmanhurst who has been foraging for wine.

Isaac is greatly perturbed at the loss of his daughter and begs aid of Locksley in rescuing her from the Templar, who, he learns, has taken her to Templestowe, the Preceptory of

the Templars. Locksley arranges for Isaac to pay money to Prior Aymer, who has been captured by Locksley's men, in return for which the Prior is to intercede with the Templar on Isaac's behalf. Isaac then departs for Templestowe with a letter from the Prior to Brian de Bois-Guilbert.

Chapter XXXIV

Prince John and his follower, Lord Fitzurse, learn from De Bracy that King Richard is back in England. They plot to kill the king. Fitzurse sets forth to seek and destroy him.

Chapters XXXV-XXXIX

Isaac, reaching Templestowe, finds his letter from the Prior useless. Rebecca is in the power of Brian de Bois-Guilbert, who, in order to save himself from disgrace in the eyes of the Grand Master of the Preceptory, is allowing her to be accused as a witch. Rebecca may be saved from death only on condition that she find a champion to undertake her cause in combat against the Templar. Brian offers her the alternative of running off with him to Palestine, but she scorns his suggestion. Through her father, Rebecca sends word to Ivanhoe asking him to espouse her cause and save her life.

Chapters XL-XLII

The Black Knight, departing from the trysting tree, leaves Ivanhoe to recover from his wounds at the Priory of St. Botolph, and in the company of Wamba sets out for Coningsburgh to attend Athelstane's funeral. On the way, he is attacked by a knight in blue armor and is nearly defeated when Wamba blows a bugle and summons Locksley and his men to their aid. The Blue Knight, surrendering, is revealed as Fitzurse. The Black Knight then reveals

himself as King Richard and banishes Fitzurse from England. Locksley makes himself known as the famous outlaw, Robin Hood. Ivanhoe, who knows the identity of the Black Knight and fears for him, follows and joins the king, and the two proceed to Coningsburgh. Here Richard asks the promised boon of Cedric, requesting reconciliation between Cedric and Ivanhoe. As the boon is being granted, a commotion is heard, and into the hall bursts Athelstane, who is not dead as supposed, but who has been kept a prisoner by some scheming monks. Athelstane, learning that King Richard is present, pledges his allegiance to him and then willingly surrenders Rowena to Ivanhoe. But Ivanhoe has disappeared, for Rebecca's appeal has reached him and, despite his wound, he has made all haste toward Templestowe. Richard, fearing for his friend Wilfred, sets forth in search of him.

Chapter XLIII

At Templestowe, the unfortunate Rebecca, bound to a stake and about to be burned as a witch, anxiously awaits her champion. At the last minute, when it seems that death must be hers, Ivanhoe rides breathlessly into the lists and challenges the Templar. The Templar, recognizing his old enemy, wrathfully rushes upon his antagonist. But before he is able to reach Ivanhoe, the violence of his contending passions has brought about his death and he falls from his horse. Then is Rebecca declared free. King Richard, hard upon the heels of his wounded friend, rides into the lists, makes himself known to those at the Preceptory, and puts his enemies there under arrest. His worst enemy, Prince John, however, he pardons.

Chapter XLIV

It is shortly after this that—Cedric consenting—Rowena and Ivanhoe are married. Rebecca decides to leave with

her father for the Holy Land. She visits Rowena and gives her a farewell gift, leaving Ivanhoe to live long and happily with his beautiful wife and to distinguish himself in the service of that brave and true king, Richard the Lion-hearted.

TREASURE ISLAND

Principal Characters

JIM HAWKINS	Hero of the story.
SQUIRE TRELAWNEY	Owner of the <i>Hispaniola</i> .
DR. LIVESEY	Friend of the Squire.
CAPTAIN BONES	Old retired sea-captain, possessor of the map of <i>Treasure Island</i> .
LONG JOHN SILVER	Chief pirate and villain of the story.

Minor Characters

PIRATES: Pew, Black Dog, Israel Hands, etc.

BEN GUNN	Marooned on <i>Treasure Island</i> , a member of Flint's old crew.
MRS. HAWKINS	Jim's mother.

Time and Place of Story.—The story takes place at the *Admiral Benbow Inn* on the coast of England, near Bristol; on the good ship *Hispaniola* and on *Treasure Island*, mythical hiding-place of Captain Kidd's treasure, some time in the eighteenth century.

SYNOPSIS

PART I

Chapter I

“Fifteen men on a dead man's chest—
Yo-ho-ho—and a bottle of rum!
Drink and the devil had done for the rest—
Yo-ho-ho and a bottle of rum!”

the captain roars as he sits by the fire in the old Admiral Benbow Inn, between deep pulls at a bottle of rum—a strange sound in the lonely inn along the rugged coast of

England where only transient seamen stop. Nothing is known of this veritable sea-dog until the day when he appears at the Admiral Benbow, demanding rum, and takes up his abode there, changing the entire aspect of Jim Hawkins' life. He early commissions this tap boy, whose father owns the inn, to keep on the lookout for a one-legged seaman. Only Doctor Livesey dares to oppose the Captain, evidently accustomed to ruling lawless, wicked men by force.

Chapters II-III

The first event which disturbs the peaceful old inn occurs on a biting cold January morning when Black Dog, with something of the look of a seaman, appears at the Admiral Benbow and inquires whether his mate Bill is there. With a malicious gleam in his eyes, he awaits the return of the Captain, his mate Bill, who has taken his customary stroll along the cliffs with his telescope under his arm, never ceasing his watch for the one-legged sailor and any strange ships coming in from the sea. The captain's consternation at seeing Black Dog on his return to the inn soon changes to a wild fury and Black Dog flees with a sword-thrust on his shoulder.

Returning to the parlor after Black Dog's retreat, Jim finds the Captain stretched out on the floor. Doctor Livesey, entering at the moment on his visit to Jim's father who is dying, helps the Captain to his room, where he lies exhausted, but still cursing lustily. Later, when Jim brings him another glass of rum, the Captain urges him to ride to Doctor Livesey and collect a force, should Flint's crew give him the black spot. Bewildered by these words of the Captain, whose meaning he does not understand, Jim passes the days before his father's funeral until a blind seaman comes to the Admiral Benbow and compels Jim to

lead him to the Captain. Something is passed from the blind man's hand to the Captain's. The blind man wheels and furiously tap-taps away. With a glance at the paper on which is depicted merely a black spot, and with a cry of "Ten o'clock—we'll do them yet!" the Captain rises, staggers, and falls dead.

Chapter IV

Unable to secure aid from the cowardly men of the hamlet in defending the inn, Jim and his mother determine to open the Captain's mysterious sea-chest, take what money he owes them, and flee from the Admiral Benbow before the advent of the pirates at ten o'clock. In the midst of their task of counting out the money, they hear the tap-tap-tapping of the blind man's stick as he approaches the inn. He shakes the bolted door and tap-tap-taps away. Panic-stricken by the shrill sound of a whistle a few minutes later, Jim and his mother take what money they have counted out, with an oilskin packet in the bargain, and flee towards the bridge leading to the hamlet.

Chapter V

After a vain search of the inn and the dead Captain, the rogues, under the leadership of the blind man, conclude that Jim has taken the precious thing which they wish to secure from the Captain. While the pirates are searching for Jim and his mother, a sudden pistol shot proclaims instant danger and puts the buccaneers to flight—all except the blind leader, Pew, who wanders helplessly around the highway, calling to his mates, until borne underfoot by the horses of the revenue officers coming to defend the inn. Jim, suspecting that the packet he has hastily snatched up is the very thing the pirates are searching for, is escorted

by the revenue officers to Doctor Livesey to whom, as a magistrate, he relates his story.

Chapter VI

Repairing to the Doctor's, they learn that he has gone to Squire Trelawney's, and forthwith proceed to the Hall. The packet, when opened, reveals a notebook in which many entries of money are made, labeled, "Bones, his pile," and also that which proves of utmost importance, a map of an island with crosses to indicate the location of treasure, and a few directions as to the position of the treasure on the back—all done in a very neat script and signed, "J. Flint." The Squire, with boyish enthusiasm, suggests a treasure hunt, and immediately names Doctor Livesey, ship's doctor; Jim, cabin boy; and himself, skipper. Plans are made for Squire Trelawney to go to Bristol next day, buy a ship and pick the crew. The Squire's servants, Joyce, Hunter, and Redruth, are included in the voyage in search of the treasure. With every precaution taken for insuring secrecy concerning the destination and object of the voyagers, the three separate for the night.

PART II

Chapter VII

When the Squire has acquired and fitted out the *Hispaniola* at Bristol, he meets one Long John Silver, a man of an engaging personality, whom he engages as ship's cook. Silver proceeds to gather together the rest of the crew, except the Captain, and even ventures to dismiss some whom the Squire has previously employed. After a brief visit to his mother, Jim sets forth for Bristol with Tom Redruth to join Doctor Livesey and the Squire.

Chapter VIII

Jim's first glimpse of John Silver allays his suspicion that Long John is the one-legged sailor the Captain had ordered him to watch for. But as he steps into the *Spy-glass*, Silver's inn at Bristol, to deliver a letter, he sees Black Dog rise hastily and dash from the tap-room. Word is given for all the crew to be aboard the *Hispaniola* at four o'clock.

Chapter IX

One man, alone, on the *Hispaniola* is not enthusiastic over the treasure hunt—Captain Smollett. He complains that the crew are not to his liking, and that they know all about the treasure, whereas he knows nothing. Squire Trelawney, for all his elaborate promises of secrecy, has thought to hasten the work of getting ready to sail by letting everyone in Bristol get wind of the hunt for the treasure, much to the Doctor's displeasure. In accordance with the Captain's suggestion, the powder and arms, together with all the Squire's own men, and Doctor Livesey, Jim, the Captain, and the mate, Mr. Arrow, are gathered together in the stern of the boat.

Chapter X

The voyage, full of novelty to Jim, is fairly favorable, except that the mate, usually drunk, is unable to control the crew, and disappears over the side one dark night. Until the last night out from the island, no complaint can be lodged against the crew. Then, Jim, chancing to want an apple, goes out on deck where the apple-barrel always stands, and getting into it to reach one of the few remaining apples, he falls asleep inside, until wakened by the sound of voices near-by.

Chapter XI

In the apple-barrel, Jim hears Long John talk of the days when he sailed with the pirates, England and Flint, and of his plans to get the treasure on board, let Captain Smollett navigate the *Hispaniola* back into the course, and then murder all the faithful of the crew, including the Doctor and the Squire. As they drink to the success of their scheme, the Isle of Treasure is sighted.

Chapter XII

Summoned to the cabin, while the crew are celebrating the completion of the first lap of their journey, Jim relates all that transpired while he lay hidden in the apple-barrel. The council of war which follows in the cabin after the startling news of the coming mutiny, reveals that only seven men, one a boy, can be mustered against the nineteen pirates. The only course possible is to wait for a favorable opportunity to frustrate the pirates' plans.

PART III

Chapter XIII

When the tired, grumbling, rebellious crew seem on the verge of mutiny after a hot morning's work, the cabin party resolves to send the buccaneers ashore for the afternoon so that Long John, who seems to be desirous of averting trouble until the treasure is located, can quench the smouldering embers of mutiny. This will give the cabin party another respite from danger. Jim suddenly determines to go ashore with the thirteen buccaneers and slips into the fastest boat.

Chapter XIV

Having wandered far from his companions, Jim is startled to hear the hum of voices, and creeping nearer

through the undergrowth, he perceives Silver and another of the crew, Tom, who is refusing to join the buccaneers. Their altercation is interrupted by a distant death-cry which proves to be from Alan, another of the faithful hands, who has met his death among the buccaneers. As Tom, defying the cook, turns to go away, Silver hurls his crutch and Tom falls dead. Speeding blindly from the scene of the murder, Jim meets with still another surprise.

Chapter XV

The sight that stops Jim in his dash from the buccaneers seems at first neither man nor beast, but something even more to be feared than Silver's men. The creature, however, proves to be Ben Gunn, a sailor marooned on the island for three years. As Jim regains his courage, he confides the story of the approaching mutiny of Flint's crew with whom Ben Gunn had sailed long ago, and assures him of a passage home, should they ever escape the murderous plots of the mutineers.

PART IV

Chapter XVI

Doctor Livesey and Hunter, anxious to know how things are progressing on the island, and deciding to go ashore in the jolly boat, discover ere they have proceeded far into the island, the stockade mentioned in Captain Flint's map. Returning immediately to the *Hispaniola*, they determine to provision the stockade and repair there, abandoning the ship. After repeated trips in the jolly boat, all the provisions and arms on the *Hispaniola* are transferred to the stockade, and the Squire, Doctor Livesey, Redruth, Captain Smollett, and one faithful member of the crew, Gray, set off on the last trip to their new fortress, to join Joyce and Hunter left on guard there.

Chapter XVII

But although the ship has been abandoned, safety is not yet assured. Those who have been left on board the *Hispaniola* easily manage to train the long gun upon the cabin-party, and the buccaneers left on guard in the gigs give the alarm to Silver and his gang on the island. Sinking the jolly boat and all the provisions it contains, the defenders manage to escape the cannon shot.

Chapter XVIII

After an exchange of shots, which kills a buccaneer and the Squire's servant, Tom Redruth, the defenders reach the shelter of the stockade. All evening the buccaneers shoot at the Union Jack, flying over the palisade, while the captain writes the log of the voyage and discusses means of making the provisions last until either the buccaneers are conquered or the relief consort comes to their aid. As they wonder what has been Jim's fate, they perceive him climbing over the palisade.

Chapter XIX

The first night passes without excitement in the stockade. Old Tom is buried, and the sounds of carousing among the buccaneers along the shore come to the defenders. With stores low, and fifteen pirates still to be overcome, the outlook for those in the stockade is rather unfavorable until the appearance of Long John with a flag of truce early next morning.

Chapter XX

Coolly and deliberately, Silver states his terms of peace to the defenders. They are: to hand over the chart of the treasure; and either to come with the buccaneers on the *Hispaniola* and be set off at some port, or to wait on the island

until the consort comes to their rescue. With like coolness and deliberation, Captain Smollett refuses what Silver deems "handsome terms," and cursing volubly, the latter makes off over the palisade.

Chapter XXI

An hour passes with no sound from the buccaneers, but of a sudden four pirates clear the surrounding wall and are upon the defenders. Stiff fighting ensues both within the stockade and outside, until five buccaneers fall dead and the victory is on the side of the cabin-party, not, however, without some loss, for Joyce is dead and the Captain and Hunter are severely wounded.

Chapter XXII

Doctor Livesey sets forth with the chart of the treasure, presumably to discover the whereabouts of Ben Gunn. Jim, envying the doctor among the cool glades, and secure from discovery by the others who are attending Captain Smollett, slips away from the stockade, provisioned with guns and biscuits, in search of Ben Gunn's boat. Having found the boat, Jim with great daring conceives the plan of rowing out to the *Hispaniola* and setting her adrift.

Chapter XXIII

Drawing near the *Hispaniola*, Jim grasps the hawser and as a breeze catches the ship and eases the tension on the anchor, Jim cuts it. As the ship spins round, he instinctively grasps a rope dangling from the stern and the little coracle is borne along on the ebb with the large ship. The two buccaneers on guard, dazed with rum, and each with his hand at the other's throat, perceive their danger too late. At the sight of these two, in deadly combat, Jim drops back into the coracle and is soon overcome with weariness.

Chapter XXIV

Awakening in the early morning, Jim finds himself at the southeastern part of the island, the schooner nowhere in sight. Deciding to let the coracle shape her own course until a more favorable landing place is available, Jim lies back in the boat, until suddenly he perceives the schooner just ahead. After careful manoeuvres, he springs and catches the jib-boom just as the *Hispaniola* sinks the little coracle.

Chapter XXV

Upon the deck, Jim discovers the one watchman dead, and the other, Israel Hands, sorely wounded. Having eaten his fill and bandaged Israel's wound, he strikes the Jolly Roger and bargains with the buccaneer to steer the ship into the North Inlet.

Chapter XXVI

Although Hands and Jim are the only ones alive on the *Hispaniola*, Jim's trials are not over. Under pretext of wanting a bottle of wine, Hands gets Jim off the deck long enough to find a dirk and conceal it in his bosom, but Jim, suspecting a trick, spies upon Hands and follows all his movements. When the *Hispaniola* is finally beached in the North Inlet, Jim turns suddenly to find Israel with dagger poised, advancing towards him. After a game of hide and seek around the deck, Jim manages to climb the mizzen shrouds, while Hands follows. Though appearing to surrender, Hands suddenly hurls his dirk and pins Jim to the mast. The shock, however, discharges both of Jim's pistols, and Hands, tumbling from the shrouds, can be seen through the clear water, lying in a heap on the sandy bottom.

Chapter XXVII

Landing on the North Shore, Jim threads his way until he comes to the stockade. Walking blindly into the dark

log-house, he plans to take to his couch and surprise the Doctor and the rest in the morning; but he is startled on the threshold by the cries of Silver's parrot, "Pieces of eight! Pieces of eight!" Without a chance of escape, he is soon in the grasp of the buccaneers.

PART V

Chapter XXVIII

When informed that his own party considers him a traitor, and when asked to join the pirates, Jim boldly defies the buccaneers and tells them all his part in their reverses. When the crew would have knifed him on the spot, Long John intervenes; and the rebellious crew withdraws outside the stockade for a council of war.

Chapter XXIX

As Silver expects, the buccaneers rather faint-heartedly serve him the black spot and determine to elect a new captain. The buccaneer, however, placates his rebellious crew by explaining that Jim is a hostage to guarantee their own safety when the consort comes. At the crucial moment, he produces the map of Treasure Island with the three red crosses marking the place where the buried treasure lies. Long John thus revives their drooping spirits and retains his hold over the buccaneers.

Chapter XXX

When Doctor Livesey visits his patients among the pirates next morning, he asks to speak with Jim. With Silver's consent, Jim speaks to the Doctor through the palisade, tells him of his adventures, and the location of the *Hispaniola*. Being on parole, he can not bolt with the Doctor. The latter turns away with a parting admonition to Silver not to be too eager to hunt for the treasure.

Chapter XXXI

Turning towards the Spy-glass hill on the treasure hunt, the buccaneers suddenly come upon a skeleton, lying fully stretched out. Fear falls upon them all, until Long John, taking the bearings of the skeleton with a compass, discovers that it lies in a direct line pointing towards the location of the treasure, according to the map. Although considerably unnerved by Flint's ghastly manner of indicating the approach to the treasure, the pirates continue their search.

Chapter XXXII

As they rest from their exertions, the buccaneers are startled afresh by a voice among the trees, wailing:

“Fifteen men on a dead man's chest—
Yo-ho-ho and a bottle of rum!”

and

“Darby McGraw, Darby McGraw; fetch aft the rum, Darby!”

Again Silver restores courage by remarking that if it were Flint's spirit, there would be no echo. Somewhat reassured, the pirates advanced to the third and largest oak and there stop dead. The treasure is gone! Only a vacant hole, overgrown with grass, is left to mark the spot where Flint buried his treasure together with the six buccaneers who had helped him conceal it.

Chapter XXXIII

When the first shock of disappointment has passed, the mutineers turn upon John Silver and Jim. But their guns are useless, for immediately three flashes come from the

thicket. Two of the buccaneers drop dead, while the remaining three wheel about and flee. With the Doctor, Gray, and Ben Gunn, Jim and Silver set off in the gig to find the *Hispaniola* and anchor her fast. Then they proceed to Ben Gunn's cave where the treasure lies piled, having been removed there by Ben Gunn himself.

Chapter XXXIV

For days, all who are left of those who set forth from Bristol in the *Hispaniola* work to load the ship with the treasure, and finally weigh anchor, with Silver and Ben Gunn among the crew. The last glimpse of the Treasure Island shows the three surviving buccaneers kneeling in supplication on the sandy shore. At a Spanish port where the *Hispaniola* anchors to make up a crew, Silver slips away, taking one bag of gold with him. Thus the tale of the hunt for Flint's treasure ends.

SILAS MARNER

PART I

Chapters I-II

Long ago, when factories had not yet interrupted the hum of spinning-wheels, and education limited its followers to a very few, superstition was wont to hang around anything that was new or strange. One of these queer objects was Silas Marner whose connection with the villagers of Raveloe extended only to the immediate business of selling his hand-woven linen. Because of his reticence, Silas was looked upon with suspicion. Because of his peculiar appearance and his susceptibility to cataleptic fits, he was shunned and feared. In fact there were some who claimed that he was in league with the Evil One and condemned him for even his rare acts of kindness.

Silas Marner's relationship with mankind, however, had not always been of this sad nature. Fifteen years before the story begins, Silas was a well-known and highly respected member of a weaving community at Lantern Yard, a town in Northern England. He was an active member of the little church there and a friendly, open-hearted man. He numbered among his friends a man named William Dane and was betrothed to a young servant-girl named Sarah. One day the deacon of the church fell ill, and since he had no near relations, it was necessary for the members of the parish to attend him. Silas and William Dane took turns at the night watch. It so happened that Silas, while taking his turn, was seized with one of the strange cataleptic fits to which he was subject. When he came to himself, he found that the deacon was dead and that William Dane had not come. He was summoned to the church after he had reported his story, and there he was accused of robbing the deacon of the church money. As evidence, his

pocket-knife was displayed, supposedly found where the money had been kept. Silas's home was searched and the bags which had held the money were found. In place of trial by jury, which we have today, lots were cast, and the lots declared Silas guilty. Although he remembered that William Dane had had the pocket-knife, and although he realized Sarah was in league with William, he could get no redress. Lantern Yard accepted the decision of the lots. With his faith in all mankind shattered, and with a loss of confidence in the justice of God, Silas left Lantern Yard and moved to Raveloe, a rich village in the farming district of Central England, and there lived in solitude—a poor, weak, simple creature. His needs were few, and his income from his weaving comparatively large. It is not strange, then, that a craving for something to love found satisfaction in the surplus money. He loved to play in gold; the very color and shining roundness of the guineas grew to attract him more and more. He loved to watch the pile accumulate, to count the guineas over again and again after the work of the day was done, and then in the stillness of the night stealthily to hide them under the bricks of the floor, smoothing the sand over carefully that none might see nor suspect.

This solitary life of his, however, was destined to be linked with his neighbors in a most unusual way.

Chapters III-IV

The scene changes to the so-called "high life" in Raveloe. The oldest and most respected family of Raveloe is that of Squire Cass. Dunstan Cass, the Squire's second son, is as mean a person as can be found in the whole country side. Godfrey, the oldest, is popular and handsome, but there have been ugly rumors about him of late, and it is whispered about the village that if he does not mend his ways, Miss Nancy Lammeter will bestow her hand elsewhere.

Our first meeting with the two brothers finds them in the midst of a quarrel. Dunstan is black-mailing his brother. Godfrey has unwisely handed over to his brother the rent from one of his father's tenants and must in some way replace it. Dunstan has the upper hand of his brother, because he is aware that Godfrey is married to Molly Farren, a woman of low character and a victim of drugs. He holds this knowledge over Godfrey's head and threatens to reveal the secret if Godfrey does not continue to supply him with money.

Arrangements are finally made for Godfrey's horse, Wildfire, to be sold to supply the missing money to the Squire. Dunstan insists upon negotiating the matter. Before this proposed sale is accomplished, however, Dunstan, hurdling a high fence, kills Wildfire. On his homeward way, flicking Godfrey's gold-mounted riding-whip in his hand, the idea comes to him that he can borrow money from the old weaver, Silas Marner, who, it is whispered about the village, is quite a miser. Through the dusk and gathering mist, he sees the cottage by the Stone-pits with a light within. He raps on the door and to his surprise finds it open. He pushes it open, walks in, and finds the house empty. It is then that the idea comes to him that he will steal the miser's gold. Checking up in his mind the three places where a poor man hides his money—the thatch, the bed, or a hole in the floor, he makes careful search and discovers two well-filled money-bags, repairs all disturbance he may have made, and goes out into the night.

Chapters V-VII

Silas Marner returning home, happier than usual because of an unexpected gift he has received, turns to his nightly joy. He finds the gold gone. After a lengthy, terrified search, he for the first time turns to his neighbors and runs to the Rainbow Inn for aid in catching the thief. The

villagers listen to the pitiful wailings of Silas and offer help; but the search, conducted that night and for many days after, is without avail.

Chapters VIII-IX

Dunstan does not return to the Red House. His frequent absences from home have been felt as a relief at all times and consequently his protracted absence this time brings no comment. Godfrey, however, is forced to confide to his father the loss of the money, and although he longs to confess, also, his unwise marriage, he has not the strength of mind to do so. He finds himself, at the end of the interview with the Squire, more entangled than ever, for his father commands that he urge his suit upon Nancy Lammeter and bring about an engagement without more delay.

Chapter X

In the meantime, no one can measure the depth of Silas Marner's despair. The only thing in the world that he loved is gone and with it his hard-won content. One of Silas's greatest friends is Dolly Winthrop—for the village has never allowed him to sink back into that state of utter desolation—and it is Dolly who visits him and attempts to rouse him from his black despair. She is the one to whom the whole village turns when help is needed, and even Silas, though he could not admit it even to himself, is less dreary after her visit with her little son, Aaron.

Chapters XI-XIV

On New Year's Eve a great party is being prepared at the Red House. All the villagers come, dressed in their best. The Squire is genial and hearty. There is to be dancing and feasting. Godfrey determines to forget his troubles for a time and make himself agreeable to every one, especially to Nancy whom he loves.

It is on this night that Godfrey's wife, Molly, determines to go to the Red House and tell her story. With her little girl in her arms, she starts toward the village. It is very cold, and she grows weary. She takes a dose of opium and then, lulled by its influence, sinks down into the snow near Marner's cottage. Now, it was Silas' custom to stand in his doorway of an evening, perhaps with some faint hope that his gold might miraculously return. On this night the old cataleptic fits overtake him, and the little girl, attracted by the light from the cottage door, creeps over the snow and finds her way to Silas Marner's hearth unnoticed.

When Silas regains consciousness, he closes the door and goes over to the fire-place. Attracted by the golden hair of the child, his near-sighted eyes at first believe that his gold has returned, but his hands, reaching down, touch soft curls. When the child awakes, she cries pitifully for "mammy." Her wet boots lead Silas to investigate and he follows her tracks until he comes upon Molly's body in the snow.

Silas hastens to the Red House with the child in his arms. The party is at its height, but all follow Silas as he tells of the half-frozen woman. Godfrey recognizes the child, follows the others, and hears Molly pronounced dead. He makes no sign of recognition, however, nor does he claim his child. It is suggested to Silas Marner that the child be handed over to the parish, but Silas refuses to part with it. It reminds him of his little sister, dead so many years. He determines to keep her, to name her Hephzibah after his mother and sister—although this is softened to "Eppie"—and to bring her up as his own. The village is at first surprised, but soon they look upon Silas in a new light. Where he met with cold looks and isolation before, now all is friendly advice and affection. Mrs. Winthrop is a great help, and although Silas cannot bring himself to punish the

child even when Dolly says it should be done, Eppie's natural sweetness of nature keeps her from being spoiled.

Chapter XV

As for Godfrey, it is his nature to let things slide. He will not quarrel with what he thinks is his good luck. He will help the weaver, of course—with money, but there seems to him no need to spoil the happy future which is opening up to him. Dunstan, he is sure, will never return; Nancy Lammeter is looking at him more kindly than she has for a long time; he has done with his old wild ways forever.

PART II

Chapter XVI

Sixteen years have passed since Silas found Eppie and adopted her. The years have wrought changes. Eppie has grown to be a charming girl. Silas, older and grayer, shows the contentment and happiness that her love and care have brought. Aaron, Dolly Winthrop's son, has grown into a handsome youth and is an ardent admirer of Eppie.

Chapter XVII

At the Red House the years have run on quietly. Dunstan has never returned. The marriage of Godfrey and Nancy has not been unhappy, yet neither has it been happy. For Nancy is childless, and this is to both Godfrey and Nancy a great grief. Godfrey has urged adoption, thinking always in his heart that it will be an easy thing to take Eppie from Silas, but Nancy with some idea that adopted children "turn out bad" has always refused.

Chapter XVIII

With the draining of a certain section of land, the Stonepits go dry. Dunstan's skeleton is discovered wedged be-

tween two great stones, by his side the money-bags and Godfrey's riding-whip. Godfrey breaks the news to Nancy and then, in a sudden burst of contrition, tells her of his first wife and his child, Eppie. Nancy rebukes Godfrey for not having told her sooner and decides that the best course now is to adopt Eppie.

Chapters XIX-XXI

Together, they go to Silas Marner's cottage, but they find the task of securing Eppie's consent harder than they had expected. Eppie clings to her foster-parent, from whom she has received nothing but love and kindness, is inclined to resent the intrusion of the Squire, shows no concern at all about changing her "station in life," and announces that she is going to marry Aaron Winthrop and remain with Silas.

Godfrey and Nancy return to the Red House, saddened and discouraged. Godfrey realizes at last that debts of the spirit can not be paid like money debts "with interest" at another time, and knows that in not claiming Eppie long ago he has let the best of life go by.

In the little cottage, Silas, freed from the long fear that Eppie will some day be taken from him, tells her of the tragedy of his youth. He decides to return to Lantern Yard and see if in some way the fact of his innocence has been discovered. The Lantern Yard episode must, however, remain unsolved, for the town has grown to such an extent that Silas scarcely recognizes it and there is no one who can identify Silas. Nevertheless Silas returns to Raveloe not at all unhappy, for the love of Eppie has driven all despair from his heart and he is quite content to trust in the ways of Providence till he dies.

The story closes with the marriage of Eppie and Aaron. The wedding takes place in the most beautiful time of the

year, and Eppie is the most beautiful of brides, garbed in a wedding-dress, the gift of Mrs. Cass. Silas is to live with the young people who will give him the loving care he craves.

A TALE OF TWO CITIES

Principal Characters

CHARLES DARNAY.....A French gentleman living in England.
DR. ALEXANDER MANETTE.....A rescued French prisoner.
LUCIE MANETTE.....Daughter to Dr. Manette.
MISS PROSSLucie's nurse and confidant.
MARQUIS DE ST. EVRÉMONDE.....Uncle to Charles Darnay.
JARVIS LORRY.....Agent of Tellson and Co., bankers.
SYDNEY CARTON.....Law student and idler.
MR. STRYVER.....A bullying lawyer.
ERNEST DEFARGE.....A French wine-seller.
MADAME DEFARGE.....Wife to Defarge.

Minor Characters

ROGER CLY.....Police spy.
JERRY CRUNCHER.....Porter and messenger for Tellson's.
JERRY'S FAMILY
LITTLE LUCIE...Daughter to Lucie Manette and Charles Darnay.
FOULONFrench Revolutionist.
GABELLE.....Agent for the family of Evrémonde.
GASPARDFrench peasant.
THE COMPANY OF JACQUES.
SOLOMON PROSS (JOHN BARSAD)
Brother to Miss Pross—police spy.
"THE VENGEANCE".....Friend of Madame Defarge.

BOOK I

RECALLED TO LIFE

A mail-coach containing three timorous and suspicious passengers is lumbering its heavy way to Dover. The anxiety and suspense, which the unsettled times excuse, is intensified by the approach of a muffled figure who hails

the coach and calls for Mr. Jarvis Lorry. This is Jerry Cruncher, messenger for that most respectable of banking-houses in London and Paris, Tellson's and Company. He delivers to Mr. Lorry a dispatch, "Wait at Dover for Mam'selle," and receives in reply, the strange answer, "Recalled to Life."

Jarvis Lorry, confidential agent for Tellson's, has been instructed to aid Lucie Manette in finding her father Doctor Alexandre Manette of Beauvais, who, for some mysterious reason, has been a prisoner in the Bastille for eighteen years. News has come that Doctor Manette is at last freed and it is Mr. Lorry's business, first to acquaint Lucie with the facts about the father she has never seen, and then go to France with her to find him.

Arrived at Dover, Mr. Lorry seeks the Royal George hotel, where he meets Miss Lucie Manette. She is accompanied by a strange, impossible-looking woman, Miss Pross, who has evidently been her nurse and is now her confidential maid, and whose love for Lucie is the strongest factor in her life. Mr. Lorry tells Lucie the sad story of her father, and the two leave for France.

The scene now changes to Saint Antoine, a poverty-stricken section just outside of Paris. Here there are indications that the frenzied and unfortunate peasants will not long tolerate the heartless nobility whose heavy hand is crushing out their life. Before the wine-shop of Monsieur Defarge, the hungry creatures rush to secure the contents of a wine-cask that has been accidentally overturned. Within the shop sits Madame Defarge, with a watchful eye, that apparently sees nothing, and her knitting, from which she is never parted. Within the shop, also, are seated a gentleman and a young girl to whom Madame Defarge calls the attention of her husband. Others there are whom Defarge addresses as

“Jacques” and who, one by one, slip quietly from the room. Defarge leads the gentleman and the golden-haired girl to an attic chamber where they see a very old, white-haired man with a remote and peculiar expression on his face. The old man pays no attention to the intruders but continues his occupation, which is a very careful making of shoes.

Lucie tries to arrest his wandering attention, but that seems impossible. Attracted by the gold of her hair, however, the old shoemaker draws from a tiny package around his neck a hair identical in color and texture, and for a moment it seems as though some vague recollection would struggle through. Arrangements are made by Mr. Lorry to take the shoemaker and his tools away from the garret and Defarge helps them in their preparations to depart. The shoemaker is the once prosperous Dr. Manette whose long detention in the Bastille has reduced him to a broken wreck, whose past is a blank, and who remembers only “One Hundred and Five, North Tower.”

BOOK II

THE GOLDEN THREAD

Five years later we meet Doctor Manette and his daughter, Lucie, in England. Because of Lucie’s loving care and ministrations, the doctor has very nearly recovered. Only rarely now are there relapses when his identity is lost and he becomes again the old shoemaker of “One Hundred and Five, North Tower.”

Dr. Manette and his daughter have been called as witnesses against a young Frenchman, Charles Darnay, who is being tried for treason, charged with giving the French information detrimental to the English. The trial takes place in the Court of Old Bailey, and after a long

and tedious procedure, Darnay is acquitted by the cleverness of a dissolute young lawyer named Sydney Carton, who points out the flaws in the evidence. He points out the fact that the witnesses against the prisoner, John Barsad and Roger Cly, are paid spies and proves by the chance resemblance of the prisoner to himself, that after all they may be mistaken in the identity of the man who is being accused. At the Old Bailey, we meet again Mr. Jarvis Lorry of Tellson's and the messenger Jerry Cruncher. Both Sydney Carton and Charles Darnay are very much drawn to the sweetness and charm of Lucie and, after the trial, they dine together and drink a toast to her beauty. An antagonism springs up between them, however, almost immediately, intensified possibly by their likeness to each other. Looking upon the intellectual and refined countenance of Darnay, Carton begins to think with regret of his wasted life, but wine, which has for a long time been his master, soon removes any thought of permanent reform from his mind.

Sydney Carton's brains and legal power are being absorbed by Mr. Stryver, a lawyer who is self-assertive, vulgar, and common. As his name implies, he is not the victim of any false modesty, and in a conversation between the two, termed in the story "the lion and the jackal," we learn that he, too, has fallen a victim to the charms of Miss Lucie Manette.

The quiet lodgings of Dr. Manette are in a corner not far from Soho Square. It is a remarkable corner for echoes, and Lucie, who is very imaginative, dreams that the "echoing footsteps" which she hears so constantly will somehow influence her life. Miss Pross is still Lucie's confidant, and though she loves the world to admire and delight in "her Ladybird," she views with no composure the frequent visits of Mr. Darnay and Mr. Carton. Many

are the pleasant Sundays that they spend there, and Mr. Lorry, too, in happy conversation. Once, inadvertently, Charles Darnay brings to the Doctor sad memories of his imprisonment, and once during a great storm, Sydney Carton makes prophecy of the great revolution to come.

Meanwhile in France, conditions grow worse and worse. Monseigneur holds his great receptions and with arrogance and scorn ignores the tragic conditions about him. Slowly the company of "Jacques" increases in strength and lays plans for revenge.

The Marquis de St. Evrémonde, driving carelessly through the outskirts of Paris, on his way to his château, runs over and kills a child. A gold coin, he thinks, will pay for this, but the gold coin is hurled back into the carriage by the frenzied father, and the next day sees the death of the Marquis, with a note fastened to the hilt of the dagger—"Drive him fast to his tomb—This from Jacques." Before the death of the Marquis, however, a conversation between him and his nephew reveals to us the fact that the gentleman we know in England as Charles Darnay is really the heir to the Evrémonde estates. He has forfeited his title and refuses to live in a country where the people are so oppressed.

In another year, Charles Darnay is established in England as a teacher of French. He is now in a position to marry, and begs Doctor Manette for permission to address himself to Lucie. The Doctor agrees, but when Darnay would tell him of his family, he begs that nothing be told until the day of the wedding. We learn that there is another suitor for the hand of Lucie, namely, Mr. Stryver, who feels that he would be doing the lady an honor. Sydney Carton is able to protect Lucie from such unwelcome attentions, and he, himself, knowing that he is lazy, drunken, and without hope of any future, tells her of his

deep love, not from any idea of winning Lucie, but that she may know that there is in the world "a man who would give his life" to save the life of one whom she loves.

In the village of Saint Antoine it becomes known to Madame Defarge, through the spy, John Barsad, that Lucie Manette is to marry the young Frenchman, Charles Darnay. This information seems to have a very curious effect both upon Madame and her husband.

The wedding between Lucie and Charles Darnay takes place. So great is the disturbance in the mind and the heart of the Doctor, however, on hearing of Charles Darnay's parentage, that for nine days after the wedding he reverts to his old occupation of making shoes and knows nobody. When he comes to himself again, Doctor Manette gives permission, at Mr. Lorry's earnest request, that the shoemaker's bench and the tools be destroyed. Mr. Lorry, who has been a most faithful attendant and watcher through all the days of the relapse, feels that only so will the old memories be forever stilled.

Lucie's "echoing footsteps" continue growing louder and louder as the years pass, until finally, on July 14, 1789, the company of Jacques, together with the Paris mob, besiege the Bastille and destroy the historic prison. "Old Foulon," the minister of finance, is the first to suffer at the hands of the enraged people. Defarge and many of the villagers from Saint Antoine rush through the prison, releasing prisoners, opening the secret cells, burning the records, in the wildness of their exultation. Defarge, himself, goes to One Hundred and Five North Tower, finds the initials of Alexandre Manette, searches the room most carefully, and then commits it to the flames.

The fury of the mob vents itself on Gabelle, collector of

rents and taxes for the family of Evrémonde. The château is razed to the ground and Gabelle is imprisoned, preliminary to being brought before the tribunal.

And now the Revolution begins to stretch its long arm toward England. The fear of echoing footsteps becomes justified. Gabelle writes a pitiful letter to Charles, "Monsieur, heretofore the Marquis," begging for succor. Mr. Lorry is about to start for Paris on business for Tellson's, and to him Charles entrusts a verbal reply to Gabelle, promising help. The "lodestone rock," however, draws him toward the home of his fathers and, leaving two letters of explanation, one to Lucie, and one to Doctor Manette, Charles Darnay leaves England for France.

BOOK III

THE TRACK OF A STORM

When Charles Darnay arrives in France, he finds himself in the toils of the Revolutionists. At every step of the way he is stopped and interrogated. The fact that he is of the hated family of Evrémonde is sufficient. That he has renounced his heritage and spent most of his time in England is of no matter. He is finally led to the prison La Force, pending investigation by the tribunal. Defarge is instrumental in his arrest, and to Darnay's appeal turns deaf ears. His duty is to the people of France. Darnay finds to his dismay that he is not only arrested on an indefinite charge for an indefinite time, but that he is placed "in secret," that is, in a cell by himself.

Meanwhile, Mr. Lorry of Tellson's completes his business, congratulating himself that all friends of his are safe in England. Hardly has the thought entered his head, when the door of his apartment suddenly opens and Lucie and her father enter with the news that Charles, in France on some errand of generosity unknown to them,

has been stopped at the barrier and arrested. Doctor Manette, feeling sure that his being a Bastille prisoner will be of inestimable help, says that he can rescue Charles. He looks out of the window and, seeing a crowd of mad, wild people sharpening their weapons at a grindstone, goes out among them determined to find someone who will take him to La Force.

Mr. Lorry takes Lucie, her child, and Miss Pross to a nearby lodging. Here Monsieur Defarge comes with a note from the Doctor and one from Charles, saying that all will be well. Defarge conducts Lucie and Mr. Lorry to Madame Defarge, who treats them coldly, pointing out to Lucie that the fate of one wife and mother is nothing in such a time of stress. For more than a year the Doctor is obliged to work for the release of Charles. Finally the day of the trial arrives, and, true to his belief, the Doctor's past sufferings help him now and Charles is set free.

No sooner is Charles released when a knock on the door announces other citizens of the Republic. Charles has been accused by the people of Saint Antoine, principally Madame Defarge and her husband, and is again arrested and thrown into prison—this time, the Conciergerie.

Sydney Carton arrives in Paris. He makes good use of his time by discovering the paid spy, John Barsad, who was instrumental so long ago in Charles Darnay's trial in Old Bailey. Carton knows altogether too much for John Barsad's comfort; enough, indeed, to have him apprehended either in England or in France. This hold over John Barsad, who is turnkey at the Conciergerie, makes it possible for Sydney Carton to extract the promise from him that he may pass in and out of the prison whenever he chooses. After his interview with John Barsad, Carton seeks Mr. Lorry, and, after a long conversation, drifts away to a poorer section of the city where he procures certain powders from a chemist.

Charles Darnay is called before the tribunal, where it is announced to the astonishment of all that the chief witness against him is Doctor Manette. In searching the North Tower, Defarge had found a diary written by the doctor in which the story of his imprisonment is set forth.

Summary of Doctor Manette's Manuscript

The paper was dated 1767.

Doctor Alexandre Manette of Beauvais, and later of Paris, then a young physician, was summoned one night by two unknown noblemen. He was called upon to attend a young girl who had been wronged by one of the men. Not only had she been wronged, but her husband and her father had died of their cruelty and in another room her brother lay mortally wounded because he had tried to avenge her. The woman died in agony and the young man also, but not before he had told the whole sad tale to the Doctor. A younger sister had been taken far away so that she might be out of the power of these noblemen.

Doctor Manette decided that no matter what the risk might be, so cruel a deed must be reported to the authorities. This he did in writing, but not long afterwards he was brought to the Bastille, the letter that he had written was shown to him, and there he was incarcerated.

At the end of the manuscript, the Doctor cursed the descendants of the family to the last of the race.

The name of the two young noblemen was St. Evrémonde; and Charles Darnay is the last of the race.

Amid the roar of the tribunal, the prisoner is ordered back to the Conciergerie with death in twenty-four hours. There is no chance for Darnay now, with such denunciation as this. And furthermore, we learn that Monsieur Defarge was once the servant of the Doctor and that Madame Defarge is the sister of the girl who was so cruelly wronged.

Fearing that Madame Defarge's vengeance will now be turned on Lucie and her child, Sydney Carton works

quickly. He makes all arrangements with Mr. Lorry to cross the frontier, binds him with solemn pledge that he will let nothing delay or alter his course, and then goes to the prison to which, through John Barsad, he has access. He drugs Darnay, changes clothes with him, and effects his escape by remaining in his stead. He depends upon the resemblance between them to prevent detection.

Madame Defarge works quickly too. She goes to Lucie's apartment, filled with wild fury. But she finds only Miss Pross. In a fierce struggle between them—for what will Miss Pross not do to save her Ladybird—Madame Defarge is killed. By her death, all fear for the success of Sydney Carton's plan fades away and Carton goes to the guillotine to save the life that Lucie loves.

THE HOUSE OF THE SEVEN GABLES

Principal Characters

MATTHEW MAULE, long since dead, but still insisting on his rights.

JUDGE PYNCHION, owner of the Pyncheon property.

HEPZIBAH PYNCHION, cousin to the judge.

CLIFFORD PYNCHION, brother to Hepzibah.

PHOEBE PYNCHION, another cousin.

HOLGRAVE, the daguerreotypist, a lodger in the old house.

UNCLE VENNER, an old man.

NED HIGGINS, Hepzibah's first customer.

Minor Characters

THOMAS MAULE, son of the "old wizard", Matthew Maule.

MATTHEW MAULE, grandson of the "old wizard".

OLD COLONEL PYNCHION, the first of the family on whom the curse of the Maules fell.

GERVAYSE PYNCHION and his daughter Alice, Pyncheons of the time of Matthew Maule the younger.

Chapter I

In the New England town of Salem, halfway down Pyncheon street, is the House of the Seven Gables, the ancestral home of the Pyncheon family. Old and decayed it stands, sheltered by a great elm-tree which has withstood the storms and winds of many years.

Early in Puritan times, Matthew Maule, a poor and obscure man of the village, established his claim to a piece of land by building on it a small hut in which he lived. This piece of land found favor in the eyes of Colonel Pyncheon, a prominent and influential man, and he promptly tried in every way to secure it. A dispute arose which was settled by the death of Matthew Maule. Maule was executed on the charge of witchcraft and the entire village turned out to see him hanged. The Colonel, himself, was there, and saw in the death of his stubborn antagonist, a way to secure the

land he so coveted. With the halter around his neck, Matthew Maule perceived him in the crowd and uttered the fatal words that for so long a time were to be a curse upon the Pyncheon family. "God," said the dying man, pointing his finger at the Colonel, "God will give him blood to drink."

After the death of the so-called wizard, it was an easy thing for the powerful Colonel to seize the land. Upon the very site of the old man's hut, it was decided that the family mansion should be erected. The danger and terror of such an attempt made for much gossip in the village, but to this the Colonel remained impervious.

Strangely enough, he called upon the son of the dead man to build him his house, and more strange than this, Thomas Maule accepted the commission in spite of the tragic relations between the two families. So well was the work performed, moreover, that the house still stands today.

As the house drew near completion, the owner thought it fitting to have a house-warming and a ceremony of consecration, to which all the village was to be invited. Great were the preparations made, and on the appointed day the house, then fresh and new, with the shavings, chips and shingles not yet swept away, received within its doors a throng of aristocracy and those of humble birth. They wandered around, commenting freely on this and that, but their host failed to appear. Even at the summons of the Lieutenant Governor, whose presence was a signal honor, the old Colonel remained silent. His servants feared to call him, for his commands had been that he was not to be disturbed, but the high official took it upon himself to intrude and flung open the door of the study. There sat the Colonel. As the villagers crowded through the door, his little grandson ran forward toward the seated figure. Half-way across the room, however, he stood still, uttering a

shriek. The Colonel was dead, and on his beard and white shirt-front were marks of blood. Through the tense air it seemed as though a voice spoke up—"God hath given him blood to drink."

Somehow fortune did not favor the Pyncheon family. It was rumored that a great tract of land had been granted them by the crown, but a certain important document was missing and this claim could never be settled. Slowly through the generations the family had grown smaller and the old house had grown shabby. Some thirty years before our story opens, the head of the family had died, it was supposed, by the hand of his nephew. At any rate, the young man had been accused of such a crime and had been imprisoned. At first he had been sentenced to death, but for some reason this sentence was changed to life-imprisonment.

The man who had met his death in so peculiar a way had been an eccentric old bachelor. Once, while rummaging through some family papers, he discovered a record of the old controversy between Colonel Pyncheon and Matthew Maule and was so convinced of the wrong done to the Maule family that for a time it was feared lest he will away all the Pyncheon property. This fear, however, was not realized, and the House of the Seven Gables went to a nephew, cousin of the man convicted of the murder. This nephew, though wild and profligate in his youth, reformed with his accession to the property and, at the time of our story's opening, has established himself in the town as a person of importance and is indeed called "Judge."

There are but few Pyncheons left to bask in the Judge's prosperity—a son traveling in Europe, the imprisoned Clifford, Hepzibah, sister to Clifford, who lives a poverty-stricken life in the old House of the Seven Gables, and Phoebe Pyncheon, the daughter of a cousin.

As for Matthew Maule's posterity, it is supposed to be extinct.

Chapters II-V

Hepzibah's poverty has at last forced her to action. Long, long ago a Pyncheon, finding himself in financial embarrassment, had opened a little shop under one of the gables. It is to this that Miss Hepzibah must turn. After today, she will no longer be a "gentlewoman," but a woman who keeps a cent-shop. She looks at her pitifully supplied shelves and dreads the sound of the little bell which will announce her first customer. It rings, and with faltering feet she goes to open the door. It proves to be her lodger, a Mr. Holgrave, who makes daguerreotypes. To him, there is no shame in making an honest livelihood and he attempts to make poor old Hepzibah see the dignity of labor. He buys some biscuits, but Hepzibah begs to be considered a "lady" for a few minutes more and refuses to accept payment.

The second customer of the day is a greedy little school-boy who casts covetous eyes upon a gingerbread Jim Crow. Again, Hepzibah's heart cannot accept the money, and the small boy retreats with the cake and his penny. He makes a second invasion, however, and this time, Hepzibah becomes shop-keeper in good earnest and demands a fair exchange. During the rest of the morning, customers come slowly; many are dissatisfied with her wares, many more with the heavy frown with which she serves them. Towards noon, she sees that the prosperous Cousin Jaffrey has discovered the re-opening of the shop, and later the very old man of the village, Uncle Venner, comes in and mysteriously demands of Hepzibah when she expects "him" home. To this query, Hepzibah makes no direct reply, but seems, if that be possible, more fearful and tragic than ever.

Just as the old lady is closing the shop for the night, she sees an omnibus stop in front of the house and recognizes in the young girl who alights her cousin Phoebe. She realizes that the girl must remain for the night, but determines to send her back to her own home in the morning.

Phoebe, however, is destined to stay for more than one night at the old Pyncheon homestead. Her cheery ways soon win Hepzibah, who finds her invaluable both as house-keeper and shop-keeper. To be sure, with her ideas of what constitutes gentility, she bemoans the fact that Phoebe can never be a lady with such propensities, and asserts that it is blood other than Pyncheon that flows strongest in Phoebe's veins. The customers, however, have no such fault to find. Business begins to flourish and even the sunshine begins to creep around the House of the Seven Gables.

Chapters VI-XI

The second day of Phoebe's visit, she meets the young daguerreotypist in the garden. It has been his custom to work here in his leisure time, and he is bringing no little beauty back after the long years of neglect. The two fall into conversation, and Holgrave divides their duties—Phoebe is to weed the flower-beds; he will continue with the vegetables. More than this, he tells her not to drink the water of "Maule's Well" nor to bathe her face in it, for the water is bewitched. In olden times this water was most delightful, but with the death of the old wizard, Matthew Maule, it turned hard and brackish and has remained so ever since. Phoebe tucks this legend away with the others she has heard of the old house, for Hepzibah has already taken her into the various rooms and told her many traditions.

When Phoebe leaves the garden, it is quite dark. As she

enters the gloomy old sitting-room, it seems to her as though there is some one beside Hepzibah sitting in the shadows. Hepzibah does not satisfy her curiosity, but begs that the lamp be lighted and set in a distant corner and then tells Phoebe to go to bed.

But Phoebe is not mistaken in thinking that someone has come to the House of the Seven Gables. In the morning there are unmistakable signs—Hepzibah even more nervous and awkward; Hepzibah preparing a very elaborate breakfast; a heavy, halting step upon the stair. Clifford, imprisoned for the murder of his uncle, has been set free after these many years. But what a Clifford! Poor Hepzibah can hardly bear to look upon him, so heart-breaking is it for her to see the wreck of her handsome brother. He seems always in a dream, fearful of all things, scarcely able to comprehend, and irritated by any noise or unpleasantness. The shop-bell annoys him; Hepzibah's sad and gloomy melancholy terrifies him. To Phoebe, whom he has never seen before, he turns because of her youth and beauty.

The ringing of the shop-bell brings again the greedy little schoolboy to whom Hepzibah has already fed innumerable gingerbread figures. From him, Phoebe learns who Hepzibah's visitor really is. Following close upon the heels of the little boy, comes Jaffrey Pyncheon. He is much attracted to his fair young cousin, but to Phoebe, in spite of his benevolent smile and friendly manner, there is something malign in the Judge's countenance. The very strong likeness between Jaffrey and the picture of old Colonel Pyncheon which hangs in the sitting-room is apparent to her—a likeness which the daguerreotypist has already pointed out. This picture of the obdurate old Puritan has been upon the wall since the erection of the Pyncheon mansion, built into the very wall itself. It is a very unpleasant

picture and casts a decided gloom over the whole room. It has already disturbed the raw nerves of Clifford, and Hepzibah has promised that a curtain shall be hung over it.

Judge Pyncheon has evidently visited the shop this morning for the express purpose of seeing Clifford. This Hepzibah prevents, but the Judge's voice carries and Clifford hears him. From the inner room, he calls out in terror and consternation that the Judge be not allowed in. Hepzibah sends Phoebe to comfort Clifford and the Judge departs with the self-righteous air of one defeated in doing good.

It is to Phoebe that Clifford turns after his long imprisonment. Always a lover of the beautiful, he cannot appreciate Hepzibah's self-less love and devotion because of her frown, her nervous, clumsy ways, and her melancholy. She fails to interest him by reading, for the books which she selects are old and dry and her voice is harsh and croaking. Phoebe does all she can to entertain him. When she is with him or when he can hear her singing through the old house, he is happy and contented; when she is away, he is cross and petulant. Holgrave is able to help Phoebe by bringing her books more interesting than those found in Hepzibah's library. The garden is a source of amusement, for Clifford loves the bees and the sunshine and the flowers, and Phoebe is even coaxing animation into two old hens and a rooster of "pedigreed stock," which, like the house, are still alive but shabby and gaunt.

Sometimes of a Sunday, after Phoebe has been to church, there is a sober little party in the garden. Besides the three members of the Pyncheon family, there are Holgrave and Uncle Venner. Clifford likes Uncle Venner because of his quaint philosophy, and perhaps, too, because, even in his broken state, he can feel a bit of superiority to the poor old village pauper. The afternoon ends with currants from the

garden and home-made bread and butter, and as long as the sunlight lasts, Clifford is the gayest of them all. It is only when evening comes that the tragedy repeats itself and he cries aloud, "I want my happiness! Many years have I waited for it! It is late."

There are days, too, when Clifford looks out of the arched window upon the busy street below. Everything is a source of interest to him—the buses, the carts, the tradesmen, the Italian boy with his organ and his monkey. The children playing always delight him, and he would gladly have joined them in their games. One day, an uncontrollable desire to blow bubbles comes upon him, and for a time he is content to watch the delicate floating spheres, to the great amusement of the passers-by, and to his unfortunate recognition of his Cousin Jaffrey. Sometimes the desire to renew his broken links with mankind seizes him, but any such attempt ends in disaster. Even going to church is too much for poor old Clifford and Hepzibah. The feeling that they are but "ghosts" causes them to shrink back into the dusty passageway and close the door.

Chapters XII-XIV

Clifford, however, does not absorb all of Phoebe's time. She is naturally drawn to the young daguerreotypist. He is a welcome relief from the gloom of the old house and the two old people who are slowly draining all her youth and freshness. Holgrave tells Phoebe of his wandering life and his various occupations. He has a violent dislike for anything that is old—old ties, old conventions, traditions. He is a law unto himself, a natural radical. Frequently, Phoebe cannot follow him in his ideas and there is a coolness, an analytical sense about him which repels her. His interest in the two old people seems to her altogether lacking in sympathy. Yet he interests and amuses her. Hol-

grave's interest in the Pyncheon family has led him to turn into story form one of the old traditions. It is the story of Alice Pyncheon and this story he begs leave to read to Phoebe.

One day, Gervayse Pyncheon required the presence of young Matthew Maule, the carpenter. This Matthew Maule was the grandson of the famous old wizard and was supposed to have inherited some of his grandfather's power, especially the power to enter into people's dreams. It was because of this power that the haughty Gervayse Pyncheon wished to see the carpenter, for he believed that Maule could tell him where a certain document was hidden which would greatly increase the wealth of the Pyncheons.

Maule thought that he could locate the document, perhaps, through the medium of the pure mind of Pyncheon's daughter, Alice. Alice was summoned, and Maule, angered at her intense pride, completely subjugated her mind to his. All sorts of figures from the past were conjured up, but the hiding-place of the document could not be revealed. Upon Alice, however, the spell which Maule had cast never lost its potency. From that time, she must obey whatever command the carpenter put upon her. Should he say, seated by his own fireside, "Alice, dance," then no matter where Alice was nor how incongruous her action, Alice must dance. And so, with all things.

One night, Alice was commanded to attend Maule's wedding. It was a rainy, sleety night, but Alice, clad in dainty array, had no choice but to go. This was her last humiliation, however, for the cold which came upon her caused her death. Of all who attended her funeral there was no one who sorrowed as did Maule, for in his queer, twisted reasoning, he had meant only to humble the haughty spirit of Alice, not to kill her.

So intense is Holgrave's interest in this tale that unconsciously he finds himself weaving a spell around Phoebe. He realizes that he, too, has the power to subjugate the will of another to his own, but his integrity and reverence for the individuality of each one's soul help him resist the

temptation to make Phoebe's mind subject to his. Instead, he teases her with the fact that his story has been so dull that it has sent her to sleep, and Phoebe never learns how closely her fate was for a moment linked with that of Alice.

Holgrave learns that Phoebe is leaving the House of the Seven Gables for a few days, as there are some matters at her own home that she must attend to before making the Pyncheon homestead her permanent abiding-place. Both feel that the moonlight or the imminent parting is weaving a closer bond between them, but this Phoebe will not acknowledge even to herself.

Chapters XV-XVIII

With the departure of Phoebe, the House of the Seven Gables falls back into its old dreary ways. Time passes slowly for Clifford and Hepzibah. The weather is cheerless and an easterly storm is brewing. The custom of the shop falls off. In an upper chamber, Hepzibah hears Clifford touching the strings of Alice Pyncheon's harpsichord and the ghostly music seems to her to accord with the general gloom. Her attention is distracted by the shop-bell, but the entrance of Judge Pyncheon does little to dispel her misery. He demands to see Clifford, stating that Clifford has knowledge of long-lost Pyncheon wealth. On her refusal to disturb her brother, Judge Pyncheon threatens to have Clifford placed in an insane asylum. This so terrifies poor Hepzibah that she ushers Judge Pyncheon into the sitting room and goes to call her brother.

Slowly, slowly she goes upstairs, and all the old stories of other Pyncheons come back to her. A presentiment of evil hangs heavy about her. She thinks of Holgrave as a possible help, but the daguerreotypist is not in his room. Never has she felt so alone. On reaching Clifford's room,

she receives no answer to her knock. More terrified than ever, she rushes down stairs to get aid from the Judge. But Clifford appears in one of the dark passages, fully dressed to go out. He is in a great state of excitement, full of a sort of false energy, and insists that Hepzibah put on her cloak and bonnet and accompany him. He keeps pointing his finger at the parlor in a most curious way and saying that they are now free. Hepzibah, nearly distracted but fearful of crossing him, obeys his command and the two leave the house. They pay no attention to the Judge sitting so quietly in the library, his watch ticking in his hand.

Hurrying up Pyncheon Street, Hepzibah and Clifford make their way toward the center of the town. Because of the rain, few people are abroad and the two pass unnoticed. Everything seems strange to Hepzibah. Before, she has had to lead Clifford; now he is taking charge. Reaching the railroad station, they board a train. For a time Clifford's strange excitement buoys him up, but the inevitable collapse comes and, leaving the train at a wayside station, he turns to Hepzibah for support.

Chapters XIX-XXI

The House of the Seven Gables stands deserted. People have come to the shop and gone away disgusted. Uncle Venner, seeing Holgrave, asks for Hepzibah. He says that he has heard no one stirring. Tradesmen knock and go away angry. Rumors begin to grow. The Judge was seen to enter the Pyncheon house but has not been seen departing. He has neglected his many, pressing engagements. No one seems to know that the Judge sits quiet within, holding his watch which has long since ceased to tick. Phoebe returns, and though warned by little Ned Higgins, the devourer of Jim Crows, not to go in because of something wicked inside, she knocks on the door. Upon the

door's silent opening, Phoebe enters without hesitation. It is not Hepzibah who opens the door, however, but Holgrave. He tells her that Judge Pyncheon is dead, under the same peculiar circumstances in which many of his ancestors have died, and that Clifford and Hepzibah have fled. The circumstances of their meeting hasten an emotion that might not otherwise have flowered so soon. Phoebe's return to brighten the old house makes Holgrave realize how much she means to him and he tells her of his love. Phoebe, too, cannot deny her heart, and in mutual love and understanding they find the tragedy less appalling. They decide that the fact that the Judge is dead must be made public at once, but before they can act, the door opens and Hepzibah and Clifford return.

With the Judge's death, many of the old mysteries are cleared away. The similarity in so many of the Pyncheon deaths makes people realize that a physical infirmity and not foul play has been the cause. That the circumstances attendant upon the death of his uncle had pointed the blame to Clifford is now found to be the evil-doing of the dead Judge. Clifford is declared innocent.

Unknown to the Judge himself, he has died without an heir; consequently to Hepzibah, Clifford, and Phoebe go his not inconsiderable wealth and pleasant country-seat. The House of the Seven Gables is to be abandoned. Even Uncle Venner and the Pyncheon hens are to begin life again under happier auspices. Before the move is made, however, Holgrave, too, has a revelation to make.

He presses a spring near the portrait of old Colonel Pyncheon and the picture crashes to the floor, revealing a recess behind. In this hiding-place is found the document which would have meant such untold wealth to the Pyncheon family. At the time when Thomas Maule built the house, he had made the recess and hidden there the deed.

The knowledge of this secret is the only inheritance which the Maules have handed down through the generations and Holgrave's cognizance proves him to be of the family of Maule.

DRAMA

AS YOU LIKE IT

Act I

Scene 1.—In the orchard of his elder brother's home, Orlando complains to the sympathetic Adam of the neglect and unjust treatment that is his portion. Oliver, entering just then, speaks sharply to Orlando, and the brothers quarrel. Oliver promises to meet some of Orlando's demands, but it is evident from his plotting with Charles, the Duke's wrestler, that he is full of envy and malice and wishes only to destroy his younger brother. Charles relates court gossip: the usurpation of the throne by Duke Frederick, his banishment of his brother, and Rosalind's residence at court with her cousin Celia.

Scene 2.—On the terrace before the Duke's palace, Celia beseeches her cousin Rosalind to recover her natural gaiety of spirit and not to think too much upon her father's banishment. Touchstone's appearance helps to make the scene merry until the wrestling-match claims attention. Orlando, the unexpected victor, is, however, denied full praise for his skill when the Duke learns that he is the son of an enemy. The praise of Rosalind, however, seems to recompense him for the Duke's ungenerous behavior.

Scene 3.—Rosalind, in love with Orlando, is teased unmercifully by Celia. Duke Frederick, entering, sentences Rosalind to banishment, a lot which Celia declares she will share. The cousins plan to disguise themselves and to seek Duke Senior in the Forest of Arden. Touchstone is to accompany them.

Act II

Scene 1.—In the Forest of Arden, Duke Senior and his faithful followers, taking philosophically the flings of fortune, “fleet the time carelessly.”

Scene 2.—Alarm spreads through the palace when the absence of Celia, Rosalind, and Touchstone is discovered.

Scene 3.—Adam, faithful servant, warns Orlando of Oliver’s plot against him. The old servant unselfishly risks his future to accompany his young master and they fare forth to seek their fortune.

Scene 4.—Rosalind, in doublet and hose, with her shepherdess sister and Touchstone, arrives in Arden. They arrange with Corin to buy a shepherd’s cottage.

Scene 5.—The melancholy Jacques and Amiens entertain with song and merry satire.

Scene 6.—Adam and Orlando, faint with hunger and weariness, enter the Forest of Arden. Orlando goes in search of food for Adam.

Scene 7.—Jacques recounts with appreciation to the lords gathered about a table, his meeting with Touchstone. Orlando, coming upon them with drawn sword, is surprised by the courteous welcome of the Duke. Orlando reveals his identity.

Act III

Scene 1.—Duke Frederick orders Oliver to find his brother, living or dead, within a year, under penalty of banishment and the confiscation of his property.

Scene 2.—In the enchanted forest, Orlando hangs on every tree verses in praise of “heavenly Rosalind.” Rosalind, finding the love-notes, is forced to endure Celia’s teasing. They come upon Orlando and Jacques as Orlando

is describing his lady-love. Rosalind, as Ganymede, enjoys her meeting with Orlando and prescribes for his malady, agreeing to see him daily and "play Rosalind."

Scene 3.—Touchstone and Audrey, also lovers in the Forest, offer an amusing contrast to the impassioned Orlando and capricious Rosalind. Jacques finds this pair more amusing to watch.

Scene 4.—Rosalind is distressed at Orlando's failure to appear. Celia tries to divert her. Corin persuades the girls to go with him to see another pair of lovers.

Scene 5.—Corin, Celia, and Rosalind witness Phebe scorning Silvius's love. Rosalind steps forth to champion Silvius and chide Phebe. Phebe meekly listens to the stranger's upbraiding, for she has fallen in love with Ganymede. This complication rather delights Rosalind. After they have departed, Phebe persuades Silvius to carry a letter to Ganymede, purporting to be an answer to the scolding Phebe suffered at his hands.

Act IV

Scene 1.—Rosalind, awaiting Orlando, matches wits with the melancholy Jacques. Orlando, arriving an hour late, is properly punished by Rosalind. After a lesson in courtship, a mock marriage takes place, despite Celia's protest. Orlando, leaving to attend the Duke at dinner, promises to return in two hours.

Scene 2.—This scene helps to make us feel the passing of hours, as Jacques and other lords improvise songs.

Scene 3.—Rosalind, impatiently awaiting Orlando's return, receives a love-letter from Phebe delivered by Silvius. She advises Silvius to press his suit more ardently. Oliver, entering then, bears a message from Orlando and a napkin red with his blood, a mute explanation of his inability to

keep his tryst. At the risk of his own, he has saved his brother's life. Rosalind faints at such news, but quickly recovers herself and gallantly plays her part as Ganymede. Oliver and Celia take more than a passing interest in each other, and we guess that Oliver has pierced Rosalind's disguise.

Act V

Scene 1.—Touchstone and Audrey pursue their absurd love-affair which is complicated by the appearance of William, a suitor of Audrey. William is bested by Touchstone in a battle of words.

Scene 2.—Oliver confesses his deep and instant love for Celia. Ganymede promises to produce the true Rosalind for Orlando at the time of Celia's marriage to Oliver, which is set for the next day. Phebe, protesting her love for Ganymede, still scorns Silvius.

Scene 3.—Touchstone and Audrey anticipate their wedding-day, and two pages entertain the lovers with a tuneful song.

Scene 4.—True to promise, Ganymede makes "all this matter even" and appears as Rosalind to restore to the Duke his daughter. All the lovers are made happy. Word comes that Duke Frederick, repenting of his wrong-doing, has restored the kingdom to his brother, and has himself become a hermit. The melancholy Jacques leaves the merry company to seek out the former Duke in his new retreat. The play ends—as you like it.

A MIDSUMMER NIGHT'S DREAM

Act I

Scene 1.—Complaining that his daughter, Hermia, refuses to marry Demetrius, a suitor of his choice, Egeus demands of Theseus, the Duke of Athens, full penalty of the Athenian law by which, for such conduct, a daughter can be sentenced to death or to the cloister of a nun. Theseus, about to celebrate his own marriage to Hippolyta, gives Hermia until his wedding day to decide. Lysander, whom Hermia loves, plans to escape that night with Hermia to the home of his aunt, who lives outside the city where the Athenian law has no force. The lovers confide their plans to Helena, a chum of Hermia's, who is deeply in love with Demetrius. Thinking to win Demetrius's thanks, Helena betrays these plans to Demetrius.

Scene 2.—Some workmen of Athens meet to plan a play in the Duke's honor. Amid much unconscious amusement, parts are assigned, and all agree to meet in the Duke's wood the next night for a rehearsal of the play, *Pyramus and Thisbe*.

Act II

Scene 1.—In this same wood, Oberon and Titania, king and queen of the fairies, are wandering, attended by their separate trains. Puck comes upon one of Titania's attendants, and their conversation indicates that the king and queen have quarreled over the possession of a changeling boy whom the king wants for his own service. The king and queen meeting, a quarrel ensues. They separate in anger, and the king, in revenge, decides to sprinkle in Titania's eyes the juice of a magic flower which makes the sleeper love the first being looked upon, however ugly. Meanwhile, Demetrius, seeking Hermia, is followed by Helena, whom he upbraids for her unmaidenly conduct.

Oberon overhearing the quarrel, bids Puck anoint the eyes of Demetrius at a time when Helena shall be near.

Scene 2.—In another part of the wood, Titania is sung to sleep by her fairies. Oberon enters and sprinkles the juice of the love-charm upon her eyes. Lysander and Hermia, meanwhile, having lost their way, lie down to rest in the forest. They are discovered by Puck, who mistakes them for Demetrius and Helena. He carefully squeezes the magic juice into Lysander's eyes. Demetrius enters, followed by the unhappy Helena, but he soon leaves her. Seeing Lysander asleep on the ground, Helena wakes him. The love-potion causes him to fall in love with her and he leaves Hermia, who dreams that a serpent is eating her heart.

Act III

Scene 1.—Near where Titania is resting, Bottom and his fellow-workers assemble to rehearse their play. After his first speech, Bottom withdraws behind a bush to await his next cue. Puck, hovering near, decides to make Bottom Titania's true love and fixes an ass's head upon Bottom's shoulders. His reappearance in the play causes his terrified companions to run. Thinking they are only trying to frighten him, Bottom whistles and sings to keep up his courage in the dark wood. Titania is awakened by the noise. Immediately the love-charm works and the proud queen falls in love with Bottom, despite his ass's head. She summons fairies to attend upon him.

Scene 2.—Puck reports to Oberon that Titania has fallen in love with a monster and that he has put the juice in Demetrius's eyes. Demetrius now enters, followed by Hermia, who charges Demetrius with having murdered Lysander in his sleep. Disconsolate, Hermia leaves the "hated

presence'' of Demetrius, to seek Lysander further. Demetrius lies down to rest. Oberon, concluding that Puck has made some mistake, sends him to find the fancy-sick Helena and bring her to the spot, while he puts the magic juice into Demetrius's eyes. Puck returns, announcing that Lysander and Helena follow. The sound of voices, for Lysander is still protesting his devotion to Helena, causes Demetrius to awake. He at once falls in love with Helena. Helena, amazed at the change in his attitude, believes that both men are mocking her. Hermia now enters, to see both Demetrius and Lysander making love to Helena. To settle their quarrel, Lysander and Demetrius resort to fighting, and Helena runs away. Oberon, who regrets the mischief his interference has caused, bids Puck right matters. Puck, accordingly, by a ruse leads the men apart. They wander in the wood until forced to rest. Helena and Hermia, unknown to each other, end their wanderings near their lovers. When all are asleep, Puck applies an antidote to Lysander's eyes, commanding him to return to his first love.

Act IV

Scene 1.—While the unhappy lovers rest, Oberon watches Titania caress Bottom. Relenting as he sees his queen fall asleep beside the clownish fellow, Oberon places an antidote in her eyes. Upon awaking, she loathes Bottom. The king and queen become reconciled and hasten away to be present at the wedding of Theseus.

Meanwhile, Theseus, Hippolyta, Egeus, and their train, on their way to hunt, pass through the forest. They come upon the lovers. The noise of the horns wakes the sleepers. Lysander once more loves Hermia, and Demetrius, confessing that his love for Helena, once his betrothed, is deep and true, withdraws his suit for Hermia's hand. Theseus, over-

ruling Egeus's protest, blesses the lovers and commands them to be married on his wedding-day. All this time Bottom has been sleeping. He now awakes, confused by his surroundings. He sets forth for Athens, determined to make his companions let him sing before the Duke his strange adventures in "Bottom's Dream."

Scene 2.—Quince, Flute, Snout and Starvling, alarmed at Bottom's absence, are disconsolate over their inability to give their play without him in his character of *Pyramus*. They are overjoyed when they hear him singing. He hurries preparations for the performance, with a promise to tell all later.

Act V

Scene 1.—As Theseus and Hippolyta are discussing the strange adventure of the lovers, they enter to offer their felicitations to the royal pair. The question of proper entertainment now arises. It is decided to allow Bottom and his fellow-craftsmen to present *Pyramus and Thisbe*. The play is well received by the court, although the players in their nervousness commit some absurdities. After all have retired, Puck enters, followed by Titania and Oberon, who bless the home of the newly-wedded Duke, and the homes of Demetrius and Lysander. If we are at all inclined to find fault with the play, Puck asks us to regard it only as a midsummer night's dream.

THE MERCHANT OF VENICE

Act I

Scene 1.—Bassanio, a spendthrift young gentleman of Venice, applies to his friend, Antonio, a rich merchant, for money sufficient to court in fitting style, Portia, an heiress of Belmont. Bassanio is already deeply in debt to Antonio, but he hopes, if he wins Portia, to be able to repay all. Antonio is unable to give Bassanio the needed sum, since his capital is invested in trading-ships at distant ports, but he authorizes Bassanio to go forth in Venice and borrow on his credit.

Scene 2.—At Belmont, the lovely Portia whiles away an idle hour discussing with her attendant, Nerissa, the conditions of her father's will, and rejoicing that none of the many suitors has been successful. Apparently heart-whole, Portia admits that she loves Bassanio.

Scene 3.—Bassanio has arranged with Shylock, a Jewish money-lender, for the loan of three thousand ducats for three months, on Antonio's credit. Shylock, despised by Christian merchants for his occupation of money-lender and for his religion, sees here an opportunity for revenge. Pretending generosity, he offers to lend Antonio the money without interest, insisting only on the condition that a pound of Antonio's flesh nearest the heart should be the forfeit. Quite confident that his ships will reach port before the bond is due, Antonio accepts Shylock's offer. Bassanio, however, is unwilling that Antonio should thus put himself in Shylock's power.

Act II

Scene 1.—The Prince of Morocco arrives at Belmont to hazard all he has for Portia's hand. He is graciously received by Portia, who explains to him the conditions to which he must submit: if he will choose one of the caskets, he must first promise, should he be unfortunate in his choice, never to woo lady again.

Scene 2.—Launcelot Gobbo, a simple country fellow, at last resolves to run away from the Jew, his master. He meets his aged father, and after some fun at the old man's expense, prevails upon his father to seek service for his son with Bassanio, now about to set forth to Belmont. Gratiano, a merry friend of Bassanio's, begs to be allowed to accompany him to Belmont.

Scene 3.—Jessica, Shylock's daughter, is loath to have Launcelot leave her father's service, for his chatter and nonsense have helped make the house less lonesome. She gives him a ducat for himself and a love letter to Lorenzo, a friend of Bassanio. Jessica renounces her father's ways and views. She is determined to marry Lorenzo and become a Christian.

Scene 4.—Gratiano, Lorenzo, Salarino, and Salanio, make final preparations for the carnival that evening. Launcelot delivers to Lorenzo Jessica's letter. Lorenzo sends a message to her by Launcelot and then confides to Gratiano Jessica's plan for escape from her father's house. Lorenzo decides that in a page's costume she will escape detection as his torch-bearer.

Scene 5.—Shylock, invited to supper at Bassanio's home, very unwillingly leaves the security of his house. He charges Jessica to keep all well guarded and not to gaze upon the revellers who will crowd the streets. Launcelot

delivers Lorenzo's message and takes his farewell. Shylock, not at all suspecting Jessica's plan to elope, goes forth.

Scene 6.—On the same night that Bassanio sets sail for Belmont, Gratiano and Salarino, masked for the carnival, meet Lorenzo near Shylock's house. Jessica, in page's costume, appears on a balcony. After being assured that Lorenzo waits below, she throws to him a casket of jewels and ducats. Jessica then descends to be Lorenzo's torch-bearer in the gay procession.

Scene 7.—The Prince of Morocco chooses the gold casket. Bearing his disappointment manfully, he bids Portia farewell.

Scene 8.—In Venice, Salarino and Salanio report Shylock's frenzied wrath when he discovered his daughter's absence and the loss of his jewels and money. Salanio points out that Antonio will probably pay dearly for the Jew's humiliation, if his ships do not return in time for him to meet the bond. There is a rumor current of the shipwreck of a rich Venetian trading-vessel.

Scene 9.—In Belmont, the Prince of Arragon chooses the silver casket. Lacking Morocco's dignity, he takes his loss lightly and departs. At this moment the coming of a new suitor is announced, who Portia hopes may be Bassanio.

Act III

Scene 1.—Shylock, goaded beyond all bearing by the news of Jessica's flight and marriage to a Christian, vows to take revenge upon Antonio, whom he considers at his mercy, since reports of the loss of his ships are current in Venice.

Scene 2.—Bassanio, at Belmont, chooses the leaden casket and wins Portia. In the midst of general rejoicing, a messenger delivers a letter from Antonio, telling of the loss of

his ships, his inability to meet the loan, and Shylock's insistence upon the letter of his bond. He longs to see Bassanio again. Jessica and Lorenzo, who have come to Belmont, confirm reports of Shylock's thirst for revenge. Bassanio's marriage to Portia takes place at once. Portia generously places her wealth at Bassanio's disposal, and Bassanio speeds to Venice.

Scene 3.—In Venice, Shylock, deaf to all pleas for mercy toward Antonio, will not release him from prison. Antonio, on his part, is resigned to his fate, praying only that Bassanio comes to see him pay his debt of friendship.

Scene 4.—On the pretext of going into prayerful seclusion until Bassanio's return, Portia leaves Jessica and Lorenzo in charge of her household. After she has dispatched a messenger to her cousin, Doctor Bellario, with instructions to bring certain notes and garments to a meeting place in Venice, she reveals, in part, her plan for donning disguise to Nerissa. Portia and Nerissa leave Belmont at once.

Scene 5.—Jessica and Lorenzo live quietly at Belmont, with Launcelot to make things merry. Jessica expresses whole-hearted admiration for Portia.

Act IV

Scene 1.—In the presence of the Duke and the court of justice, Shylock again shows himself deaf to all pleas for mercy and refuses twice the amount of his loan. The Duke has sent for a learned doctor to decide the case. Pretending illness, he sends in his place Portia, disguised as a doctor of law, so well that even Bassanio does not recognize her. Portia, too, begs Shylock to show mercy, but he is obdurate. Step by step, then, Portia cleverly leads Shylock to incriminate himself until he seals his fate by proclaiming that

he is willing to let Antonio die, if death would be the price of insistence on his bond. Portia then asserts that he must take his bond, but in so doing must shed no drop of blood. In consternation at this judgment, Shylock asks for barely his principal, but he is refused. He has insisted on the *letter* of his bond; the letter of his bond he shall have. Beaten at all points, Shylock is further at the mercy of the court. Since he has plotted against the life of a citizen, his own life and property are forfeit to the state. The Duke and Antonio forgive him such punishment on condition that he become a Christian and leave his property to Jessica and Lorenzo.

Antonio and Bassanio, in gratitude to the learned Doctor, offer "him" a generous fee, but Portia will accept no recompense except the ring on Bassanio's hand. Unfortunately, this is a gift from his wife which Bassanio swore never to part with, but at Antonio's urging Bassanio reluctantly sends Gratiano to overtake the Doctor and present the ring.

Scene 2.—Portia and Nerissa, about to set out for Belmont, are overtaken by Gratiano with Bassanio's ring. Nerissa, entering into the game, tries to win from her husband, Gratiano, the ring she gave him at their marriage.

Act V

Scene 1.—Seated in the garden at Belmont, Jessica and Lorenzo enjoy each other's company. Soon Portia's arrival is announced and almost immediately word comes that Bassanio will soon be there.

Antonio accompanies Bassanio. Portia notices the absence of her ring from Bassanio's finger and taxes him with having given it to some lady. She then produces the ring herself and this, together with a letter from Bellario, con-

vinces Bassanio that Portia has saved Antonio's life. In the midst of good-natured teasing, word comes that Antonio's ships are safe. Thus the play ends happily.

JULIUS CAESAR

Act I

Scene 1.—Tribunes, faithful to the memory of the defeated Pompey, scatter a crowd of commoners who are gathered to acclaim Caesar's triumphant return from a battle in which he defeated the sons of Pompey. There is a hint of discontent and hatred, for the tribunes rebuke the mob for their fickleness and remind them of their former love for Pompey. In further anger, the wrathful tribunes pass through the city to remove the wreaths of victory which have been placed on all statues of Caesar in celebration of his victorious homecoming.

Scene 2.—As Caesar enters the city in triumph, a soothsayer bids him beware the Ides of March. Cassius, having watched the procession, tries to arouse Brutus against Caesar, who, he says, is planning to make himself king. Casca, entering, tells how Caesar was offered the crown three times, and how his reluctant refusal strengthened the desire of the mob to see him king. Brutus is partly won to the cause of the conspirators, who are planning a rebellion against Caesar. In order to win him fully over, Cassius plans to besiege Brutus with letters purporting to be written by citizens of Rome.

Scene 3.—The work of the conspiracy goes forward. Cassius gives orders for letters to be flung through Brutus's

window. He and Casca plan to call upon Brutus to urge their cause further.

Act II

Scene 1.—Brutus spends a wakeful night pondering Cassius's arguments. He receives letters from numerous citizens, urging him to save Rome. The conspirators call upon him and draw him into the conspiracy. They plan to kill Caesar that day, but no one else. Portia, entering as they leave, urges her husband to confide in her, but Brutus refuses. Ligarius is won to the cause by Brutus.

Scene 2.—Calpurnia reveals to Caesar a fearful dream and begs him, by that omen, not to go to the Senate. Augurers confirm Calpurnia's fears for Caesar's safety. However, when Decius interprets the dream favorably, Caesar decides to go forth. Members of the conspiracy arrive to conduct Caesar to the Senate.

Scene 3.—Artemidorus writes a letter, warning Caesar of the plot against him and takes his stand near the Capitol.

Scene 4.—Portia learns from the soothsayer of his fear for Caesar's safety. In nervous excitement, she sends Lucius to the Senate house, with orders to note what is taking place.

Act III

Scene 1.—Artemidorus fails in his attempt to warn Caesar. When the Senate convenes, the conspirators, by a pre-arranged plan, prefer a losing suit, which Caesar cannot grant. Upon his refusal, they press forward and stab him. In the excitement that follows, the conspirators address the frightened populace. Mark Antony, entering, gazes in grief on Caesar's body. He prevails upon the con-

spirators to allow him to speak at Caesar's funeral. Receiving word of the approach of Octavius Caesar, Antony bids his servant delay reporting the catastrophe until after he has delivered his funeral oration.

Scene 2.—In the Forum, Brutus justifies the conspiracy in the eyes of the people and gains their favor. Antony, addressing the same mob, through favor of Brutus, adroitly wins their support by indirectly impugning the motives of the conspirators. The people, incited by Antony's clever harangue to the point of frenzy, rush forth to do violence to the conspirators. Antony departs to meet Lepidus and Octavius Caesar, who has arrived in Rome. Rumor reports the hurried flight of Cassius and Brutus from Rome.

Scene 3.—The mob, in uncontrollable fury, attacks Cinna, the poet, mistaking him for Cinna the conspirator, and rushes on to destroy the homes of the conspirators.

Act IV

Scene 1.—Rome is now governed by the triumvirs, Antony, Octavius, and Lepidus. Among them they plan proscriptions of their opponents. Antony, for his own ambition, and to ally himself still more closely with Octavius, who has many friends, is willing to betray Lepidus. He urges upon Octavius the need to win further support.

Scene 2.—In a camp near Sardis, Brutus and Cassius have assembled their armies and meet to discuss a matter of dispute.

Scene 3.—In Brutus's tent, Brutus and Cassius exchange bitter words over matters of policy. After they become reconciled, Brutus reveals the news of Portia's death. In conference, the leaders discuss plans to meet Antony's forces assembled at Philippi. Against Cassius's advice, Brutus insists that their army go forward to Philippi.

When Brutus is alone in his tent that night, the ghost of Caesar enters. It warns Brutus that it will visit him again at Philippi.

Act V

Scene 1.—Antony and Octavius note with surprise that the opposing army has advanced to meet them. Brutus and Cassius challenge Antony and Octavius to battle.

Scene 2.—From his part of the field, Brutus gives the signal for the attack. Unfortunately, it was ill-timed for his own soldiers and was misunderstood by the other wing.

Scene 3.—It is impossible for Cassius to be sure whether the troops in motion are led by Brutus or by the enemy. Through a fatal error, Cassius believes the day lost and kills himself. Brutus, whose legions have been victorious over Octavius, mourns his friend.

Scene 4.—Brutus endeavors to encourage his followers. Lucillius, taken prisoner, surrenders himself as Brutus. Antony discovers the ruse. He orders a report of the progress of the battle.

Scene 5.—All is now lost. To escape capture, Brutus dies by his own hand. Octavius and Antony praise their fallen foe and promise a burial with honor.

MACBETH

ACT I

Scene 1.—A desert place. Three witches appear, planning a future meeting. They agree to meet Macbeth at the close of the battle which is being waged and which they prophesy will be over by sunset.

These witches represent the evil element in life, that which meets a victorious general at the height of his career and, reënforced by the weakness within his own soul, causes his downfall.

Scene 2.—The real action of the play opens with an episode at the end of war between Scotland and Norway. The scene is laid in a camp near Forres. Duncan, the king of Scotland, enters with his two sons, Malcolm and Donalbain, and his lords and attendants. They are met by a bleeding sergeant who has come from the thick of the conflict. He reports the victory of Macbeth and Banquo over Macdonwald, a traitor who had joined the forces of Norway. Ross and Angus enter with further news. Macbeth has gained a victory over Sweno, the king of Norway, who is reported to have been aided by the thane of Cawdor. The king is deeply appreciative of Macbeth's valor, condemns the thane of Cawdor to death and sends word to Macbeth that he shall succeed to the title of thane of Cawdor.

Scene 3.—On a heath near Forres, the three witches again meet, this time to carry out the plans which they made in Scene 1. The weird effect of the scene is intensified by rumblings of thunder. The conversation among the witches discloses their evil and revengeful nature and promises no good to those who have any dealings with them. At the close of their dance, Macbeth and Banquo enter. Macbeth's first words are significant of his life and character:

"So foul and fair a day I have not seen."

Both generals are impressed by the witches, who hail Macbeth with the titles of thane of Glamis, thane of Cawdor, and king-to-be. To Banquo they promise that he shall be father of a line of kings. They then vanish. Macbeth knows that by his father's death he has become thane of Glamis, but he is unaware of the fate of the thane of Cawdor and professes to find the idea of becoming king incredible. As Banquo and Macbeth are discussing the prophecies of the witches, Ross and Angus enter, bringing the news that Macbeth has been made thane of Cawdor. The coincidence makes a great impression upon Macbeth and he remains in deep thought until, collecting himself, he suggests to Banquo that they go at once to the king, leaving the conclusion of their own discussion for some future time.

Scene 4.—At Forres Duncan bestows much honor upon Macbeth and Banquo but spoils the day for Macbeth by announcing that he has made his son Malcolm Prince of Cumberland, a title given by a king to his successor. Macbeth hides his chagrin and accepts with appropriate cordiality Duncan's suggestion that the king make a visit to Macbeth's castle at Inverness.

Scene 5.—In a room in Macbeth's castle Lady Macbeth is reading a letter from her husband. He gives an account of his meeting with the witches, whose words he takes with great seriousness. Lady Macbeth recognizes the possibility of Macbeth's becoming king but worries lest the kinder elements in his nature hinder him from making an effort to realize his ambitions at any cost. She hopes for his speedy return in order that she may inspire him with her own less scrupulous courage. A messenger enters, announcing that the king will arrive at the castle within a short time. The news strengthens Lady Macbeth in her resolution. On the arrival of Macbeth she promises him that the night of Duncan's visit shall be his last, but warns Macbeth that he must hide his real feelings under the mask of a perfect host.

Scene 6.—Duncan arrives at Inverness with his sons, Banquo, and four Scotch noblemen, Lennox, Macduff, Ross and Angus. In the conversation between the king and his hostess, Duncan shows a sincere desire to be the appreciative guest and Lady Macbeth meets his courtesy with exaggerated expressions of loyalty, humility, and gratitude for the royal favors her household has received. The king's final promise that he has in store still greater honors for Macbeth ends the scene with a touch of dramatic irony.

Scene 7.—In Macbeth's castle servants are passing to and fro with trays for the guests. Macbeth enters and, when left alone, utters the first of the three great soliloquies which mark the stages in his reaction to his criminal impulses. In this first soliloquy he has not fully made up his mind to perform the deed. He reasons that, if no ill effects of the action could occur here on earth, he would risk punishment in an after life, but observation has shown him that after each wrong act retribution follows. Other considerations make him hesitate to kill Duncan: his kinship, his loyalty to his king, the traditions of hospitality, and the popular esteem in which Duncan is justly held. He admits that he has no motive except ambition, which is likely to overreach itself. Lady Macbeth enters, rebukes him for his vacillations, and begins to plan the practical details of the murder, including the drugging of the king's chamberlains and devices for fixing upon them the responsibility for the crime.

ACT II

Scene 1.—About midnight in the court of Macbeth's castle. Banquo and his son Fleance meet Macbeth. The king and his retinue have retired and Banquo brings to Macbeth the king's assurance that he is pleased with the hospitality he is receiving. Banquo brings up the subject of the three weird sisters, reminding Macbeth that much of what they prophesied for him has

come to pass. Macbeth suggests that he and Banquo talk over the matter. Banquo agrees but insists that nothing dishonorable be expected of him. After Macbeth is left alone, comes the second of his three soliloquies. In this he shows no hesitation, but a high nervous tension in which he imagines that he sees before him a dagger which he is to use. A bell rings, the signal from Lady Macbeth that all is ready for the performance of the terrible deed.

Scene 2.—Lady Macbeth anxiously awaits the return of Macbeth from the king's chamber. She has drugged the king's chamberlains and left their daggers where her husband can easily find them but she has not complete confidence in his control of the situation. Macbeth enters. He has performed the act but is almost hysterical with the confused emotions of a belated remorse. He has forgotten to leave the daggers beside the grooms as planned and has brought them with him, and Lady Macbeth upbraids him for his weakness of purpose. Upon Macbeth's refusal to go back to the chamber, she takes the daggers, carries them back, smears the grooms with blood, and returns to Macbeth. In the meantime a knocking is heard at the gate of the castle.

Scene 3.—Early morning at Macbeth's castle. A long semi-humorous speech by the porter delays the action and affords that comic relief which is characteristic of a typical tragedy. As the knocking at Macbeth's gate persists, the porter unlocks the gate and admits Lennox and Macduff. The latter has been requested by the king to attend him at an early hour. The guests are greeted by Macbeth, and Macduff goes to the king's chamber. He returns at once, arousing the entire castle with the report of the murder of the king. When the natural question arises as to who has committed the murder, Lennox suggests the chamberlains, as every circumstance seems to indicate their guilt. Macbeth unexpectedly announces that in his indignation and excitement he has killed the grooms but regrets

having done so. In his confusion he is on the point of attracting too much attention to himself, and to avert suspicion from her husband Lady Macbeth falls in a faint. Half suspecting the truth, and realizing the danger of their own situation, Donalbain and Malcolm flee, Donalbain to Ireland, Malcolm to England.

Scene 4.—Outside Macbeth's castle the conversation between Ross and an Old Man indicates the attitude of the public toward the death of the king and his possible murderer. Macduff joins the conversation. It is said that suspicion is laid upon the sons of Duncan, who are reported to have hired the grooms to commit the murder for them. Duncan's body has been taken to Colmekill for burial and Macbeth has been named king and is soon to be crowned at Scone. Between the lines can be read the suspicion which is directed toward Macbeth, but which no one dares to voice.

ACT III

Scenes 1 and 2.—The palace at Forres, some time after the coronation of Macbeth. Banquo, alone for a few moments before the arrival of the court, comments upon the fulfilment of the prophecies of the witches in the case of Macbeth. He wonders if there may not be something in the future promises to his own heirs. Macbeth and his lords enter. The king greets Banquo with flattering words and, on the pretense of wishing for an interview with him, questions him as to how he will spend the afternoon. Banquo expresses his intention of taking a ride with his son Fleance, but promises to return for the banquet which Macbeth is planning to give that night. Macbeth dismisses his guests with instructions that each is to entertain himself as he wishes until they all meet in the evening. Left alone, Macbeth soliloquizes at length for the third time. He admits that he cannot enjoy his throne as long as Banquo is

alive. He has become sufficiently hardened in crime to feel no compunction at the idea of killing Banquo. He admits two murderers whom he directs to perform the murder. One is sullen at a wrong Macbeth induces him to think Banquo has done to him, and the other is so desperate that he is willing to perform any act. As the murderers leave, Macbeth is joined by Lady Macbeth. Both admit that their honors give them little happiness. Lady Macbeth suggests that if Banquo were out of the way, one cause of their uneasiness would be removed, but Macbeth has grown independent in crime and assures Lady Macbeth that a terrible deed of which she will approve will soon be done.

Scene 3.—A park near Macbeth's castle. The two murderers enter and are joined by a third whom they do not recognize. They set upon Banquo and Fleance. Banquo is killed, but Fleance escapes. Throughout the scene, the third murderer assumes an authority which the other two resent. (The mystery as to who the third murderer is forms one of the most interesting side issues of the play.) From the time of the escape of Fleance, Macbeth's fortunes wane steadily.

Scene 4.—In a hall in his palace, Macbeth greets his guests, asking each to take his proper place at the table. One of the murderers appears at the door. Macbeth goes to the door to converse quietly with him and is told that Banquo has been killed but that Fleance has escaped. Bitterly disappointed at the escape of Fleance, Macbeth turns back toward the table but starts in horror at the sight of the ghost of Banquo seated in the chair reserved for the host. Macbeth temporarily regains his self control as the ghost disappears, but on its reappearance he breaks down completely and the situation is saved only by Lady Macbeth's courteous explanation to the guests that her husband is ill and that their cooperation with their hostess will be appreciated if they will retire immediately. Alone with Macbeth, Lady Macbeth tries to soothe him, but he has a new

cause for worry which preys on his mind: Macduff's refusal to attend the banquet.

Scene 5.—A heath. Hecate, queen of the witches, chides the three witches for their dealings with Macbeth without her sanction. She instructs them, upon their next meeting with Macbeth, to lure him to destruction by encouraging him with false ideas of security.

Scene 6.—From the conversation between Lennox and another lord, it is gathered that suspicion against Macbeth has become general. The unhappy condition of Scotland is bemoaned but the approach of a crisis is anticipated in Macduff's refusal to do homage to Macbeth and in his flight to England to join Malcolm.

ACT IV

Scene 1.—A cavern. The witches dance to music and sing their incantations. Macbeth enters, and upon his demand for more information about the future, they show him three apparitions: first, an armed head which warns Macbeth, "Beware the thane of Fife"; second, a bloody child which assures Macbeth that none of woman born shall harm him; third, a child crowned, with a tree in its hand, which promises,

"Macbeth shall never vanquished be until
Great Birnam wood to high Dunsinane hill
Shall come against him."

These apparitions are followed by a line of eight kings, the last with a glass in his hand in which many more can be dimly seen. These are followed by the ghost of Banquo. Suddenly the witches vanish and Macbeth is alone upon the heath. He is joined by Lennox, who gives him the news of Macduff's flight to England. Macbeth is infuriated at this report, and he plans his foulest crime, the murder of Lady Macduff and her children.

Scene 2.—Lady Macduff, grieved and resentful at her hus-

band's flight, is listening to her little son's prematurely wise comments on the situation. She is warned by Ross that her life is in danger, but, before she can take any measure for protection, murderers sent by Macbeth enter and kill her and her children.

Scene 3.—In England, Macduff urges Malcolm to return to Scotland and oppose Macbeth. Distrusting everyone as a possible spy of Macbeth, Malcolm is not convinced of Macduff's patriotism until he has put it to the test. In order to discover whether Macduff is really loyal to Scotland, he tries an unusual scheme for testing his loyalty. Picturing himself as the possessor of one evil trait after another, he asks Macduff whether such a man is fit to be king. He is much relieved when Macduff recoils in indignation with the words, "Fit to govern! No, not fit to live." When the news of the murder of Macduff's family arrives, Malcolm's last suspicion is removed. Macduff is overcome with horror at the news. He and Malcolm decide to return to Scotland to pit their forces against Macbeth.

ACT V

Scene 1.—Macbeth's newly fortified castle at Dunsinane. Lady Macbeth, a victim of remorse, is seen walking in her sleep by a doctor and a gentlewoman. She carries a lighted taper but lays it down occasionally to go through the motions of washing her hands. From her words to herself, the onlookers can easily reconstruct the story of the crime, the memory of which is preying on her mind.

Scene 2.—In the country adjoining Macbeth's castle, the Scottish generals discuss the approach of the English army which is supporting Malcolm's cause. They have observed that Macbeth's power is tottering and express their own intention of joining the forces of Malcolm.

Scene 3.—The action returns to the interior of the castle.

Macbeth is still buoyed up by his belief in the prophecies of the witches and refuses to believe the report that Malcolm is approaching the castle.

Scene 4.—Malcolm and his soldiers reach Birnam wood. In order that the size of their army may not be obvious, Malcolm orders each soldier to hew down a bough of Birnam wood and carry it in front of him.

Scene 5.—Macbeth has so strongly fortified Dunsinane that he feels confident that he is in no danger from a besieging or an invading army. As he is giving directions for battle, news reaches him that Lady Macbeth has died, but he feels the time is inappropriate for him to give way to grief, and he says she should have died another day. He is aroused to fury by the news that Birnam wood is approaching Dunsinane, but he is fearless.

Scenes 6 and 7.—In the battle between Malcolm's allies and Macbeth, Macbeth kills young Siward, whose brave young spirit is contrasted with Macbeth's dependence upon the security he feels in the prophecy of the witches.

Scene 8.—On seeing that the castle has been surrendered, Macbeth allows the idea to enter his mind that he might kill himself, but he banishes this notion at once, saying it were better to inflict gashes upon the enemy. Macduff, entering, challenges Macbeth, but the latter, showing his one sign of remorse, warns Macduff to withdraw, as his tyrant's soul is already responsible for the blood of too many of Macduff's family. Macduff refuses to parley and Macbeth warns him not to fight with one whom none of woman born can harm. In answer, Macduff reveals the fact that he was not really born of woman, having been prematurely torn from his mother's body. At this information, Macbeth curses the witches. He refuses to become a prisoner and insists on fighting Macduff. Both leave the scene, fighting as they retire. Malcolm, Ross and old Siward enter, the latter grieving over the death of his

son but comforted by the news that he died bravely. Macduff enters, holding up the head of Macbeth. He proclaims the downfall of the tyrant, hailing Malcolm as king of Scotland.

HAMLET

ACT I

Scene 1.—About the royal castle, soldiers of the guard discuss the fearful apparition they have twice seen. Horatio, not believing their story, comes to share their watch. The ghost appears in the likeness of the dead king. When they question it, however, it leaves without answering. The soldiers discuss the impending war with young Fortinbras of Norway and wonder whether the appearance of the ghost at this time may not foretell evil to the state. The ghost returns and they again exhort it to speak; but again it disappears in silence. At day-break the soldiers depart, resolved to tell Prince Hamlet of the apparition, and confident that the spirit will speak to him.

Scene 2.—King Claudius explains to the court that following the death of his brother and his own marriage to the queen, he is resolved to push the war with young Fortinbras and has sent messengers to the King of Norway, demanding surrender.

Laertes, son of Polonius the lord chamberlain, asks permission to return to France, whence he came to attend the coronation of King Claudius. His request is granted. Both king and queen ask Hamlet, still mourning for his father, that he remain at Court. Hamlet consents.

Alone, Hamlet denounces his mother's unseemly haste in remarrying and laments how soon his father's memory is forgotten. Hamlet feels helpless to right what he thinks is very wrong at Court. Horatio and a soldier enter to tell him of the strange sight they have seen. Hamlet determines to watch with them that night. He feels a presentiment of evil.

Scene 3.—On the eve of departure for France, Laertes gently warns his sister Ophelia not to take too seriously the attentions of Prince Hamlet, for a prince's choice of bride is governed by the needs of the state. Polonius, entering, sends his son forth,

weighted with much good advice, and then turns to Ophelia and advises her to have nothing to do with Hamlet. Ophelia, although hurt and shocked by her father's coarse words, promises to heed his wishes.

Scenes 4 and 5.—As Hamlet and Horatio stand with the watch that night, the ghost enters. When Hamlet addresses it, it beckons to him and he follows. Questioning the ghost, Hamlet learns the nature of the evil he fears, for his father was foully murdered by his brother Claudius, who wished to secure the throne and win the queen. The ghost charges Hamlet to avenge his murder but not to harm the queen in any way. Hamlet swears to carry out his father's wishes. Returning to his comrades, Hamlet swears them to secrecy. With heavy heart, he realizes the task before him and his own unfitness to assume it.

ACT II

Scene 1.—Polonius sends a servant to observe his son's conduct in Paris. Ophelia enters, frightened by a recent visit from Hamlet, his dress disordered and his manner wild. Polonius suspects that Hamlet's strange behavior is nothing less than madness due to Ophelia's rejection of his suit. He hastens to inform the king of the matter.

Scene 2.—The king welcomes Rosencrantz and Guildenstern, fellow-students of Hamlet at Wittenberg, to a visit at the court, hoping that they may discover the reasons for Hamlet's strange actions. Polonius, entering at this moment, announces the return of the ambassadors from Norway. They report that the Norwegian king has suppressed the uprising of young Fortinbras. As the ambassadors leave, Polonius confides to the king and queen his fear that Hamlet is mad for love of Ophelia. He reads a love letter from Hamlet to Ophelia. To be assured, the king plans to arrange a meeting between Hamlet and Ophelia while he secretly looks on.

Hamlet now enters to pace and read awhile. Polonius addresses him. Hamlet feigns not to recognize the old councillor. His words confirm the belief of Polonius that the prince is mad. Polonius leaves to contrive a meeting between Hamlet and Ophelia. Rosencrantz and Guildenstern are welcomed by Hamlet, who shrewdly suspects the reason for their visit. They admit that they are there by command of the king. They tell of the coming of a company of players. Polonius announces the arrival of the players, and Hamlet bids them welcome. Aside, he asks one of them that *The Murder of Gonzago*, to which he will add certain lines, be played the next night. Alone, he blames himself for failing to take any decisive action to avenge his father. Hoping to surprise the king into a betrayal of guilt, he plans to have the players give a scene representing the murder of his father by his uncle. With this definite proof of the king's guilt, Hamlet will no longer delay the act of vengeance.

ACT III

Scene 1.—Rosencrantz and Guildenstern report to the king their meeting with Hamlet. Polonius enters with Hamlet's request that the king and queen attend the players' performance. When the others withdraw, Ophelia, book in hand, is bidden to walk where Hamlet may meet her. Polonius and the king watch secretly from behind a curtain. Hamlet, entering as they hide, ponders again the awful difficulties of his task. In his extremity he contemplates suicide. If death were all, then he would no longer hesitate to rid himself of a life so full of suffering, but the thought of what may come in an after-life makes him pause. As he sees Ophelia and realizes how little help she is likely to be to him, he disclaims any love for her and bitterly rails against her deceiving beauty. Ophelia, in real distress over his suffering, weeps at the change in him.

The king decides that Hamlet is not mad and plans to send him to England as soon as possible.

Scene 2.—The players present their play, into which Hamlet has inserted a scene representing the murder of his father by Claudius. Hamlet, and Horatio, who knows Hamlet's plan, watch the king closely for some betrayal of guilt. As he rushes from the room during the play, they are convinced that he is guilty. Polonius, more than ever convinced of Hamlet's madness, brings Hamlet a message from the queen, requesting to speak with him. Hamlet goes, intending to reproach her mercilessly.

Scene 3.—After an interview with Rosencrantz and Guildenstern, in which he orders them to prepare to accompany Hamlet to England, Polonius enters, on his way to secrete himself in the queen's room in order to overhear her conversation with Hamlet. The king, alone, overcome by the reproaches of his conscience, tries to pray for forgiveness, but he cannot. As he struggles to feel penitent, Hamlet enters. Here is his opportunity to fulfill his vow, but he does not seize it, lest, by killing him in an attitude of prayer, he send the king's soul to heaven. Still procrastinating, Hamlet leaves the room.

Scene 4.—In the queen's chamber, Polonius hides behind a curtain. Hamlet alarms his mother by his violent reproaches, and she calls for help. Polonius reveals his presence, and Hamlet, for once quick in action, stabs through the curtain, thinking it conceals the king. Polonius dies. Hamlet continues to upbraid his mother, until his father's ghost intervenes, reminding Hamlet of his vow, but urging him to spare his mother. In this scene Hamlet presents to his mother two pictures, one of his father and one of his uncle, calling to her attention the superiority of the former to the latter. When Hamlet sees the ghost, he is so disturbed that the queen is sure he is mad. Hamlet makes her promise not to tell the king of this meeting and tells her of his coming visit to England with Rosencrantz

and Guildenstern. He hints to her that he will find means to outwit them.

ACT IV

Scene 1.—The queen reveals to the king the fact of Polonius' death but lays it to Hamlet's madness. The king realizes that this would have been his fate had he been there. He is more than ever convinced that Hamlet's madness bodes no good for him. He resolves to send Hamlet to England at once.

Scene 2.—Hamlet is sought out by the two spies, Rosencrantz and Guildenstern, who have been sent to take the body of Polonius to the chapel. Hamlet taunts them with being mere tools of the king and refuses to say what he has done with the body.

Scene 3.—Hamlet is taken before the king. He insolently advises the king that Polonius is in heaven or his majesty may seek him in the other place. The king orders Hamlet to England, under pretense of being concerned for his safety. Rosencrantz and Guildenstern are commanded to accompany him. The king reveals his plot to have Hamlet murdered in England.

Scene 4.—Young Fortinbras, passing through Danish territory on his way to a raid on Poland, greets the king. Hamlet contrasts the soldier's reckless risking of life and limb on a mere adventure with his own inaction. He resolves to act without delay.

Scene 5.—Ophelia enters, quite bereft of reason through grief over her father's death at the hands of her lover and the loss of Hamlet's love. Laertes returns from France to attend his father's burial and to avenge his death. The Danes who return with him, cheer him as king. For a moment it seems to Claudius that his throne is in danger, but he cleverly places the blame on Hamlet. The pitiful figure of Ophelia further enrages Laertes against Hamlet.

Scene 6.—Sailors enter with letters to Horatio from Hamlet. Hamlet relates the capture of his ship by pirates and begs

Horatio to come to him at once. Of Rosenerantz and Guildenstern he says only that they pursued their way to England but promises to tell more of them later.

Scene 7.—When a letter from Hamlet announces his presence in Denmark, Claudius plots with Laertes to bring about Hamlet's death. Laertes plans to engage Hamlet in a fencing match and to use a poisoned sword. News of Ophelia's suicide strengthens his purpose.

ACT V

Scene 1.—Grave diggers, with grim humor, set about digging Ophelia's grave. The sight causes Hamlet to speculate on Death, the mighty leveller. As the funeral procession passes, Hamlet learns that Ophelia is dead. Crazy with grief, he casts himself into the grave, defying Laertes to equal his grief and love for Ophelia. Laertes grapples with him, but attendants part the two. The queen is distressed at Hamlet's madness, but the king tells Laertes to push his quarrel with Hamlet at the earliest opportunity.

Scene 2.—Hamlet recounts to Horatio his adventures at sea; the treachery of the king and his spies, the clever strategy by which Hamlet sent them on to death. A messenger from Laertes challenges Hamlet to a duel. About to meet his opponent, Hamlet asks pardon of Laertes for his killing of Polonius, saying it was a deed of madness. Although he knows that he is to fight Hamlet with a poisoned dagger, Laertes hypocritically accepts Hamlet's explanation. The king sets cups of wine on the table, one poisoned for Hamlet in case the poisoned rapier fails. The queen unknowingly drinks from the poisoned cup. Hamlet is wounded. In the course of the fight, they change weapons and Laertes is wounded by the poisoned sword. Dying, he confesses the plot against Hamlet. The dying queen warns Hamlet against the fatal drink. Dying from his wound, Hamlet

at last slays the king with the poisoned rapier. Faithful Horatio is about to drink too, but Hamlet asks him to forbear that the tale of treachery may be told. He urges Horatio to assist young Fortinbras to gain the throne. Messengers report the death of Rosencrantz and Guildenstern. Young Fortinbras, entering then, hears all and prepares to accord Hamlet a fitting burial. Thus the tragedy ends.

ESSAYS

The essay is the most elastic type of prose. In this class belong the sermon, the scientific treatise, the travelogue, the diary, the reflection upon philosophy or life, the autobiography and the biography. It may be short or long, learned or informal. It may deal with world politics or with the author's struggle to make a garden. It makes but two claims: first, that the style be clear, direct and easily understood; second, that the author know of what he speaks, if the work be of an investigatory nature, or that he in some way reveal his personality or charm, if the work be of a purely individual nature. The essay is the direct medium between the author and his readers. The essayist may hide behind no fictitious characterizations or unusual situations; he must speak freely and clearly, and his measure of success is in accord with his power to attract to him the unknown reader.

WASHINGTON IRVING

SKETCH BOOK

The Author's Account of Himself

In this personal essay, Washington Irving traces the development in himself of the wandering tendency from his infancy, when he used to get lost in his native town and had to be returned by the "crier" or watchman. As a schoolboy he neglected his studies to wander about the waterfront; and when he became a young man he traveled extensively over the United States and marveled at its natural beauties. But still he was unsatisfied. He desired to view the age-old relics and institutions, and the great men of Europe. The essays that follow are records of the

impressions he gained on this trip. They are not pictures of conventional points of interest, but sketches of out-of-the-way persons and places casually encountered.

The Voyage

In the opening three paragraphs the author *reflects* on the advantages to the Europe-bound tourist of the ocean voyage. It separates him suddenly from his home land and gives him time to prepare his mind for new and unfamiliar impressions.

He then *describes* the sights that entertained him on ship-board: the clouds, the waves, the marine animals, the occasional ships, and the fragment of a wreck that drifted by.

This last object gave rise to many stories of sea disasters, one of which, told by the captain, Irving *narrates* in full. He then describes his terrified sensations during the storm which overtook the ship and handled her roughly all during the night, and the elation with which he rose to find clear weather and a favoring breeze.

Finally, the landing at Liverpool is recalled: his first sight of England, the mutual greetings of friends, the anguish of the wife who found her sailor husband deathly ill, and his own feelings of loneliness as he stepped on alien soil.

Christmas

Irving rejoices in the lingering holiday customs recalling ancient English life. They hold together the traditions of the country as the ivy supports the crumbling cathedral ruin. . . . Christmas is especially impressive owing to the sacred associations and increasingly solemn church services that accompany it. . . . Then too, it is the time for family reunions. . . . And the very bleakness of the winter landscape, precluding outdoor recreation, makes the social atmosphere of Christmas particularly welcome. . . . The in-

door scene of hospitality and affection about the hearth fire is in pleasing contrast to the cold without. . . . In former times the ceremonies were much more elaborate. . . . But modern refinement has been accompanied by the passing of many rites and the modification of those that remain. . . . Still, it is a delightful season, with its family reunions, gifts, evergreen-decorated homes, and minstrels caroling from house to house. . . . Who could resist the feelings of charity and love associated with this season? . . . Certainly not the author, even though he is a stranger in a strange land.

The Stage-coach

In this sketch, Irving relates his experiences during a coach trip in Yorkshire just before Christmas. Among the passengers were three excited schoolboys, returning home for the vacation. The coachman was in charge of these boys, and interested the writer as representing a class of people very important in that day. His round, red face, stout figure, broad-brimmed hat, colored neckerchief, and brilliant waistcoat distinguish him in a crowd. Then, too, he is a sort of hero among the employees of the inns along the road, and his arrival in each village is a signal for general excitement.

Irving was roused from his reflections on the festive spirit apparent all along the route by the shouts of the schoolboys as they came in sight of home, and reminiscently watched the joyous anticipation with which they greeted familiar sights and objects.

In the evening he reached his intended destination, and could not but admire the hospitable inn with its display of tempting foods, its cleanliness and excellent service. Shortly after his arrival, he met a former fellow-traveler, Frank Bracebridge, who insisted on his spending Christmas at his father's home.

Christmas Eve

As they traveled toward Bracebridge Hall, Frank pictured his father as a typical country squire of the old school. Alighting at the gate, they walked by moonlight up the avenue of trees to the mansion, where they were hospitably received by the Squire and immediately ushered into the midst of a numerous family gathering of all ages engaged in a variety of pastimes. Under the genial influence of the blazing fire and the general atmosphere of kindness, the traveler soon felt at home.

In a short while the bountiful English supper was served, during which the young folks were perpetually amused by the witty remarks and ingenious tricks of "Master Simon," an elderly bachelor relative. On the completion of the meal most of the company joined in dancing, the most striking couple being a soldier son of the Squire and his beautiful partner, between whom a budding romance could be discerned. When the dance was over he seized a guitar and sang for her benefit a love song of Herrick's.

The party then broke up with mutual handshaking, and Irving retired to his antique-furnished bedroom, where he soon fell asleep to the singing of the waits (*village minstrels*) outside his window.

Christmas Day

Early Christmas morning the author was awakened by a carol sung outside his bedroom door by several children of the household who fled at his approach. Summoned by a servant, he joined the family at prayers in the chapel, after which breakfast was served and followed by a walk about the grounds with Frank Bracebridge and Master Simon, the latter discussing volubly the habits of the peacocks which were everywhere in evidence.

Then all walked to the church not far distant, where the

author was tolerantly amused at the inexpert efforts of the village orchestra and choir to render the anthem specially arranged for them by Master Simon. A sermon followed, preached by the eccentric pastor (an old college mate of the Squire's), which consisted in a defense of Christmas festivities against Puritanical opponents long since dead.

Returning home with his host, Irving was impressed with the esteem in which his tenants appeared to hold the Squire, and listened to the latter's protests against the general relinquishment of the old local Christmas customs which he was at such pains to keep alive.

No sooner had they reached the house than a group of quaintly dressed village boys with quarter-staves performed an ancient folk-dance, for which they were rewarded with beef and ale. Pleasantries followed between Master Simon and the village wit, and the author retired to his room to dress for dinner.

The Christmas Dinner

Served in the great hall before a roaring log fire, this meal represented the Squire's crowning effort to keep alive antique ceremonies. After a long and formal grace by the Parson, the butler appeared bearing the boar's head, which was received by the Oxford son, singing an old carol. The dinner itself consisted of a profusion of meats and delicacies with an occasional odd-looking dish assumed to have some traditional significance. At the close of the meal the wassail bowl made its rounds as in former times, and everyone being now in high spirits, there was much bantering of Master Simon, and general hilarity.

With the removal of the table, the children romped noisily in an adjoining room under the leadership of the old bachelor and the Oxford student, while the Parson discoursed before the fire to the older members of the family

on curious local superstitions and legends. His talk was interrupted by a burst of noise, and in trooped the merry-makers arrayed in costumes of bygone days, representing legendary and allegorical characters. Both the Squire and the author were delighted with this climax to the day's festivities; the former because it awakened old associations, and the latter because it furnished a picture of customs fast becoming obsolete.

Rural Life in England

Irving remarks that the only place to appraise the English character properly is in the rural districts. All classes of society are found there, and they act more naturally than in the city, where they are intent only on business.

Their instinctive love of nature is evident in all aspects of country life. Their park scenery, varied by lawns, groves, lakes, and winding rivers, is a masterpiece of landscape gardening. The homes of the moderately well-to-do reflect on a smaller scale the same good taste evinced in these estates of the nobility. And even the peasantry contrive to maintain neat gardens and hedges and to train woodbine effectively up the walls of their thatched cottages.

This love of country life has had many beneficial effects. It has produced a healthy race of men and promoted sympathy among the different classes of society, who mingle more or less on an equal footing. It has inspired the nature poetry so typical of English literature. It has beautified the face of the country, as previously noted. But chiefly it has induced a moral tone and feeling of stability in the national character, which make for tranquillity of domestic life.

The Country Church

The author once attended a typical English country church, with its stained glass windows, tombs, monuments,

and congregation seated according to rank. As the minister was uninspiring, he spent his time studying the character of the people.

What struck him most was the contrasted behavior of two families; one, a nobleman's and the other that of a rich merchant. While the former walked to church, conversing affably with the country folk, the latter arrived in carriages with much pomp, and disdained to notice the common people. Their dress also was in bad taste, being too obtrusively fashionable for such simple surroundings. Instead of paying respectful attention to the service, as did the family of the peer, they seemed to have come only to enjoy the admiration of the simple rustics. In short, they endeavored to command by a display of wealth and an assumption of superiority the respect which the nobleman's family enjoyed by virtue of their innate breeding.

Westminster Abbey

Visiting the famous Abbey one melancholy day in the fall, the author passed first through the cloisters, where he noted the ancient tombs of three early abbots of the church, dating from the eleventh and twelfth centuries. Entering the main portion of the building, he was struck by the grandeur of its sweeping arches and the religious silence of the place. In the Poets' Corner he noted the comparative simplicity of the memorials, and concluded that these immortals needed only their works to keep their memories fresh. The tombs of the kings, crowded with marble effigies in all postures, suggested a city population suddenly turned to stone. One figure of a recumbent crusader inspired thoughts of the long forgotten aspirations of medieval times, and almost conjured up in the beholder's mind a picture of the colorful life of that period. At the monument to Mrs. Nightingale he was shocked by the gruesome representation

of a shrouded skeleton claiming its victim, believing as he did that only peaceful ideas should be associated with death. The chapel of Henry VII was approached by steps leading through a gloomy arch, and entered through ponderous brazen gates. It was elaborately sculptured inside and surrounded by stalls containing the relics of the *Knights of the Bath*. In the center stood the magnificent sepulchre of Henry VII himself. The tombs of Elizabeth and her victim, Mary, Queen of Scots, in close proximity, recalled the equalizing power of death. Suddenly the author's reflections were broken by a burst of organ music, filling the huge building with waves of sound and producing a feeling of exaltation in the listener's mind. Passing out of the Abbey, he paused to inspect the shrine of Edward the Confessor, which, despite the reverence generally accorded to it, had been broken into and robbed, as indeed had many of the tombs containing materials of value. Closing the door behind him, the author reflected on the futility of the congregated memorials he had observed, in the face of remorseless time.

Rip Van Winkle

In a quaint village on the Hudson, just before the outbreak of the Revolution, lived Rip Van Winkle. He was a happy-go-lucky fellow, married to a shrewish wife from whom he had two favorite means of escape. One was to frequent the daily gathering of village notables who discussed the contents of a random newspaper before the inn of Nicholas Vedder. But when Dame Van Winkle pursued him there he was forced to take his dog and gun and ramble among the neighboring mountains, hunting squirrels.

One expedition of this kind took him high up on one of the Catskill mountains, where he was obliged to rest till nightfall. Starting to descend, he heard his name called

several times and timorously followed the voice. It proceeded from a queer looking dwarf, dressed in ancient Dutch fashion, who was carrying a keg of liquor on his shoulders. At his request, Rip assisted him with his burden until they reached a natural amphitheatre in which a crowd of other dwarfs were stolidly playing ninepins. They paused long enough to stare at the stranger and partake of the liquor, and then resumed their game. Rip, finding the contents of the keg much to his taste, took drink after drink, and finally fell fast asleep.

On waking he found himself back on the knoll where he had first seen the dwarf. His dog was gone, and in place of his well-kept fowling-piece lay an old rusty musket with worm-eaten stock. As he rose stiffly and made his way down the mountain he noted that certain features of the landscape had changed. But, strangest of all, on reaching the village he saw not a single face that he knew. The children mocked his ragged clothes and long white beard, and the dogs barked at him as he made his way toward his old haunt, the inn of Nicholas Vedder. But the name that confronted him was that of one John Doolittle; instead of the portrait of George III there was one labeled, "General Washington"; and from the flagpole fluttered a strange flag of stars and stripes.

Bewildered, he asked for his old friends. Some had died and others had gone to distant parts. Finally a woman appeared who looked strangely familiar. She proved to be his own daughter, now married and having a son, Rip, who was the counterpart of his grandfather. From her the wanderer learned that he had been missing twenty years, asleep on the mountain; and since his shrewish wife was dead, he went home with his daughter, Judith, to live.

Gradually he discovered old acquaintances, resumed his old station before the inn, and told to every stranger who put up there the story of his remarkable experience.

The Legend of Sleepy Hollow

About three miles from Tarrytown on the Hudson was a quiet, dreamy valley known as "Sleepy Hollow." The inhabitants, descended from the old Dutch settlers, were extremely superstitious. One of their favorite legends was that of a Hessian trooper who was decapitated in the Revolution by a cannonball, and whose ghost frequently emerged from its nearby grave and rode wildly about the country in search of its missing head. The apparition was known to all the villagers as "The Headless Horseman of Sleepy Hollow."

Among those who shared the belief in this and similar superstitions was the village schoolmaster, Ichabod Crane, a tall, lanky individual with long, thin nose and protruding eyes. To his educational activities he added those of singing-teacher and handy man to the farmers of the neighborhood. Because of his superior learning he was looked up to by all the natives and was frequently a distinguished visitor in their homes. Here he would often exchange ghost stories with the old wives and gain a temporary thrill at the price of a terror-stricken walk home late at night.

Among his singing-pupils was Katrina Van Tassel, comely daughter of a rich farmer, who would inherit a luxurious estate at his death. To her, therefore, Ichabod paid court. But he had numerous rivals, the most formidable of whom was Brom Bones, leader of a gang of reckless village youths. Unable to persuade the schoolmaster to settle their affair in the prize ring, Bones sought to disgrace him in the eyes of his mistress, and made his life miserable in a variety of ways.

But these troubles were temporarily forgotten when Ichabod Crane received one day an invitation to a quilting party at the Van Tassel mansion. Borrowing a rawboned

horse, "Gunpowder," from a neighbor; and sprucing himself up as best he could, Ichabod rode to the merrymaking with delightful anticipations. There he ate to his heart's content, danced with Katrina, and concluded the evening by listening to innumerable stories of the war, witchcraft, and ghostly apparitions, told by the circle of pipe-smoking Dutch farmers.

Thus he started home on "Gunpowder" about midnight in an excited state of mind, starting at every sound and dreading the necessity of passing the spot where the Headless Horseman was said to appear. On arriving there his worst fears were realized. There stood a huge, shadowy, mounted figure, carrying its head on the saddle before it. Ichabod cudgeled his horse into a gallop, but the figure followed close behind. He saw before him the bridge where the spectre always disappeared, and hastened to cross it before he should be overtaken. But even as he reached the structure, his pursuer rose in his stirrups, hurled his head with unerring aim, tumbling the pedagogue from his horse, and passed on like a whirlwind.

Next morning the schoolmaster was missing. His horse was found saddleless before its master's gate, and in the road near the bridge lay a shattered pumpkin. Ichabod never returned; a new teacher was engaged; and Brom Bones married the blushing Katrina.

FRANCIS BACON

Of Studies

Studies have three uses; personal pleasure, social adornment, and practical utility. These may in turn lead to

physical laziness, conceit, and theorizing, if pushed too far. Book learning is condemned by the artisan, marveled at by the simpleton, and utilized by the wise man. Read thoughtfully, and distinguish three kinds of books: those to be skimmed, those to be bolted, and those to be analyzed. Remember that reading develops the memory, while conversation sharpens the wits, and writing makes for exactness. Each study, too, has its mental discipline. Mathematics induces concentration; philosophy trains the analytical faculty; and law teaches readiness of illustration.

Of Discourse

Two common faults of talkers are: displaying cleverness rather than accuracy, and harping perpetually on a single theme. The good conversationalist distributes the talk among many individuals and over a variety of themes. His wit spares sacred subjects and personal feelings. Questioning is a valuable source of information, but may grow tiresome. A great virtue is reticence—about monopolizing conversation; about divulging *all* one's knowledge of a subject; about speaking of self; and about criticising others. Inability to reply effectively indicates slowness, as failure to set forth one's ideas at length shows superficiality. Avoid equally too many introductory remarks and none at all.

Of Riches

Wealth is a hindrance to spiritual progress. Indeed its sole value is in its distribution. Its rapid acquisition casts doubts on the honesty of the means employed. There are many ways to gain riches, few of them innocent; *Miserliness* creates selfishness; *farming* is legitimate, but slow; *trade* is ethical if not extended to cornering the market, profiteering and the like; *usury* is despicable; *speculation*

is hazardous; *service* is an honest means of acquiring money unless it involves debasing conditions; while *soliciting appointments* from petty officials is still more degrading. Those who affect to despise riches are jealous. Those who possess them should largely distribute them during life; for whether they are bequeathed in bulk to public charities or private heirs, they are apt to bring trouble in their wake.

CHARLES LAMB

A Dissertation on Roast Pig

Citing a Chinese manuscript as his authority, Lamb proceeds to explain the origin of the custom of cooking meat.

Ho-ti, a swineherd, leaving his hut in charge of his small son, returned one day to find it burned to the ground through carelessness, and the boy feasting on the scorched remains of one of the young pigs that had met death in the flames. Instead of desisting when beaten by his father, the youth ate the faster, imploring his parent to taste the burnt pig also. Finally Ho-ti yielded, and having once tasted never left off till they had finished the nine pigs between them.

The cottage now burned down so frequently that it aroused comment. Neighbors investigated, discovered the motive of incendiarism, and had father and son hailed to Peking and tried for eating food in such forbidden fashion. But when the jury had tasted the evidence they promptly brought in a verdict of "Not Guilty," and the Judge immediately after the trial went out and cornered the pig market. Now houses took fire all over the landscape, to the

despair of the insurance companies, until some sage discovered that pigs could be cooked without the necessity of committing arson. Thus the practice of roasting meat became established.

The second section of the essay is devoted to a eulogy of Roast Pig. The delicacy of the dish when properly prepared; its superiority as an appetizer; the ancient practice of whipping pigs to death to enhance their tenderness; the proper preparation of the sauce for garnishing it—all these points are discussed in detail.

Dream Children

In this reverie, Lamb (who never married, owing to the attention required by his sister) conjures up a picture of his children, John and Alice, who might have been. He tells them of the old homestead, of his grandmother as a young girl, and as he used to know her when she entertained them at the farm. He recalls one of his uncles whom he admired for his daring, and tells how he missed him when he died following an amputation of one of his legs. Then at the request of the children to change the painful subject, he tells of his courtship of their mother, Alice W——, until suddenly the faces seem to recede, and he imagines the creations of his fancy reminding him that they are nothing more. He wakes to find himself seated in his great arm-chair, Bridget (Mary Lamb) still at his side.

A Quakers' Meeting

Lamb invites the reader in search of utter silence to accompany him to a Quaker meeting. Here the spectacle of great numbers keeping mute simultaneously is most impressive. He considers this the perfect solitude—where one

is surrounded by humanity, yet isolated by complete lack of communication. No other meeting-house is so suited to meditation or compels such admiration for the founders of the faith.

He recalls the persecution of Fox, Penn, Naylor, and other early Quakers, and the quiet fortitude which they exhibited. He wonders whether the original spirit of their meetings—awaiting the inspiration to speak—still obtains. In evidence he relates the case of a gigantic Quaker, shaken with remorse, confessing in meeting some inconsequential sin. But even when no one is so moved (as often happens), and the assemblage breaks up after a long interval of silence, the spirit is refreshed.

In closing, he speaks of the simple, clean dress of the Quakers, a fitting symbol of their spiritual state.

THOMAS DE QUINCEY

Meeting with Coleridge

As early as 1799, De Quincey had been impressed with the genius of the authors of *Lyrical Ballads*, but not until two years later did he learn their names. And it was 1807, during a stay at Bristol Hotwells, before he found himself in a position actually to visit Coleridge. Learning that the great man was staying with a Mr. Poole at Nether Stowey, he traveled thither, only to find that the poet had departed temporarily for a short visit at Lord Egmont's; but he accepted an invitation to remain and await his return.

During a discussion with Mr. Poole, the subject of Cole.

ridge's weakness for appropriating without acknowledgment the ideas and language of other writers was broached, and De Quincey spends some time in citing instances of such borrowing discovered by him in the *Hymn to Chammouni*, the *Ode to France*, the *Ancient Mariner*, and the *Biographia Litteraria*.

After two or three days, Lord Egmont appeared with news that his late guest had moved on to Bridgewater, and discussed with Mr. Poole the desirability of interesting Coleridge in some vast literary undertaking which would be worthy of his powers and might perhaps discourage his habits of indolence and procrastination. Suspecting that he might have to wait indefinitely at Nether Stowey for the object of his search, De Quincey set out to find him at Bridgewater.

Here, standing lost in thought beneath the gateway of a house, he was discovered by his seeker. He was of medium height, thick-set, with black hair and large, mild eyes, dreamy in expression. Rousing himself from his meditations with difficulty, he greeted De Quincey kindly. Later they walked together through the town, Coleridge receiving from all he met indications of interest and respect. On their return, the poet exhibited his marvelous conversational powers, which had been unjustly criticised as "wandering" by people whose intelligence had been unequal to the strain of following his discourse.

De Quincey here digresses to comment on his idol's former espousal of the Hartleian theory of consciousness and the Unitarian religion; both of which, he thinks, make for the sort of irreligious intellectuality so well represented in the doctrines of Immanuel Kant. He was relieved to hear Coleridge renounce them both.

The interruption of the conversation by the entrance of

Mrs. Coleridge leads the writer into a discussion of the poet's unhappy marital life, resulting mainly from incompatibility, but aggravated by Coleridge's friendship with an intellectual young lady (Dorothy Wordsworth), and by his own erratic behavior due to addiction to opium. Suspecting that financial worries might also be a cause of distress, De Quincey later secretly arranged with the poet's publishers for a substantial advance payment. Returning from his visit by starlight, he meditated on the mystery of life and the necessity of afflictions such as Coleridge's.

Meeting with Wordsworth

The writer's delay of four years (1803-1807) in accepting Wordsworth's invitation to visit him is not to be explained either by the distractions of college life (Oxford), lack of fondness for the country where the poet lived, or waning interest in him, but merely by "stagefright." Twice he had nearly reached the cottage at Grasmere, but had turned back through distrust of his own powers to maintain creditably a conversation with the Lake Poet.

In the fall of 1807, however, he met the Coleridge family at Bristol, escorted them by post-chaise toward their objective, Keswick, and, getting out with some of the party to walk, by way of variety, came suddenly upon the Wordsworths' cottage. He experienced intense excitement in anticipation of the meeting, was cordially greeted at the door by the seer, who passed on to receive Mrs. Coleridge in the carriage, and made his way into the house alone.

Here he was received by Mrs. Wordsworth, whom he describes as not beautiful, in fact cross-eyed, but with a compelling sweetness of disposition and serenity of manner. The poet's sister, Dorothy, was quite different, having dark, gypsy-like features and an ardent temperament revealing

itself in the wild, restless eyes and a rapidity of speech that produced a stammering utterance. He called to mind the poet's indebtedness to this sister for the softening influence of her ready sympathy. Of the two he found Mrs. Wordsworth to have the greater poise and natural graciousness of manner.

When the poet re-entered the house, De Quincey was able to notice his weather-beaten complexion, unshapely legs, and narrow, drooping shoulders. His face, however, was impressive, being of the "long" variety (which the writer insists, is the characteristic English face, notwithstanding a general belief to the contrary). Beneath a broad, but not abnormally high forehead, gleamed eyes of average size, but of unusual depth and spirituality. A high-arched nose and firm mouth completed the picture. The general effect was startlingly similar to a portrait of Milton which the author had discovered and which he later showed the Wordsworths, securing their emphatic concurrence in his judgment. Lastly, De Quincey noted the prematurely aged appearance of the poet, who was not yet forty, but was charged with being twenty years older by a group of fellow travelers not long after this meeting.

In closing, he justifies his extended portrait of Wordsworth on the ground that the subject is destined to be a commanding literary figure wherever the English language is spoken.

Levana and Our Ladies of Sorrow

Note.—This phantasy, in which De Quincey invents a trio of mythological figures, is an excellent example of his "poetical" prose style.

Levana (Latin, *levare*, to raise aloft) was a Roman goddess, supposed to preside over the erection of the new-born

infant soon after birth. This was symbolic of preparing it to meet the world; hence Levana is associated with spiritual education. Since grief is the most potent purgative of the human soul, Levana presides over that particular educative agency.

As the Graces, the Fates, the Furies, and, originally, the Muses, were three in number, so the sisters (*Our Ladies of Sorrow*) attendant on Levana are three. Their respective functions are as follows:

Mater Lachrymarum, Our Lady of Tears, is the eldest sister and presides over grief for the departed. She visited Rachel in Rama, and the parents bereaved by Herod; she has recently come to Beggar and Czar, both of whom mourn lost daughters.

Mater Suspiriorum, Our Lady of Sighs, is the second sister. Her attitude is one of hopeless dejection, for she represents the silent grief of the outcast. The galley-slave, the prisoner, the maiden immured in the convent against her will—all are familiar with her.

But the youngest, *Mater Tenebrarum*, Our Lady of Darkness, is terrible. She personifies the wild grief of desperation, which leads to lunacy and suicide, and sometimes defies God. Fortunately her dominion is small.

In a vision at Oxford, the writer heard Our Lady of Sighs resigning her dominion over him to the second and third sisters in succession, prophetic of his complete chastening through all varieties of sorrow.

WILLIAM HAZLITT

First Acquaintance with Poets

Hazlitt's first sight of Coleridge was obtained in January, 1798, when he walked ten miles to Shrewsbury, where the poet was to preach. He listened with admiration to his eloquent sermon against war, and returned home in expectation of soon meeting the poet, who was to visit the elder Hazlitt, a dissenting minister, at his home.

Two days later Coleridge arrived, and during his eloquent discourse of two hours the writer had opportunity to study his appearance. A broad, high forehead over which locks of glossy black hair fell, and under which large lustrous eyes rolled bespoke the genius; but the small nose indicated infirmity of purpose. The contrast between the guest, talking brilliantly of men and opinions, and his host, who had led an obscure and persecuted life and now spent his time delving into Biblical commentaries, was striking.

Next morning, after receiving a gracious invitation to visit him, the writer accompanied Coleridge six miles on his walk home, and again listened to an almost uninterrupted flow of philosophical discussion. Returning, he meditated on his own experience and the reports he had heard of the poet's marvelous conversational powers.

In the spring he paid the long-anticipated visit to Nether Stowey whence he was twice taken by his host to see Wordsworth at Alfoxden. Here he read some of the *Lyrical Ballads* in manuscript, and listened to the rendering of others by their joint authors. At the termination of a three weeks' stay at Nether Stowey, Coleridge and a friend ae-

accompanied him on a five-day walking trip to Linton and return, through varied and picturesque landscapes, stopping for refreshments and lodging at the inns along the road. During these pauses in the journey Coleridge resumed his illuminating discussions of men and books, and it was with reluctance that the writer parted from him at the conclusion of the trip. He was not to see the poet again for two years, at the home of the philosopher, Godwin, on which occasion he commenced a friendship with Charles Lamb.

On Going a Journey

At the outset the writer emphatically asserts that a walking trip should be taken *alone*. Nature takes the place of human companionship; in fact conversation would interfere with his meditations, and comment on the beauties of the landscape would add nothing to his enjoyment of them. He prefers, during a walk, to acquire a store of images and ideas and reconstruct them afterward. Coleridge alone, was able to do both at the same time.

The only possible subject of discussion on a walk is: What shall be ordered for supper when the inn is reached? But even in that haven he should prefer conversing, if at all, with strangers. Thus his identity remains a secret, and he can indulge his momentary inclinations without restraint. He recalls books he has read, pictures he has seen, and reflections he has enjoyed in particular inns.

He then digresses to comment on the deficiencies of our imagination as revealed by travel. The view immediately before our eyes excludes every other picture, and is dependent for the impression it makes on the momentary point of view of the beholder.

In visiting historic places or viewing works of art, the

writer *prefers* company, such sights will bear talking about. Also, in alien countries native companions are welcome, though in France he experienced no sense of isolation. He especially enjoys foreign travel because it takes him out of himself.

On Reading Old Books

Hazlitt dislikes reading new books, preferring to re-read the twenty or thirty with which he is familiar. The new books are written either by friends or enemies, so that one is prejudiced for or against them at the start. The advantages of reading old books are: you know your time will not be wasted; the feelings incident to their first perusal are vividly recalled. Thus, *Tom Jones* revives intimate associations of twenty years ago; certain early philosophical and romantic readings are remembered with mixed feelings; while Rousseau's *Emile* is adjudged to have been positively harmful as encouraging Hazlitt's natural tendency to self-effacement. His interest in reading has suffered some diminution in that the sentiments are less keenly felt and the words are less vividly imaged than of yore.

He recalls and evaluates the various authors he has read: the plays of Shakespeare he appreciates; the essays of Addison and Steele he early admired; the novels of Richardson are none too long for him; Chaucer and Spenser are his favorite poets. He remembers his proud purchase of *Paradise Lost* and Burke's *Reflections on the French Revolution*, and how he thought the style of the latter superior to that of any other prose writer.

In conclusion he cites various authors he has never read but often wanted to, among them being Lord Clarendon, Froissart, Holinshed, and Beaumont and Fletcher. He would also break his custom to read the latest novel of Scott.

ADDISON AND STEELE

SIR ROGER DE COVERLEY PAPERS

The Spectator

In this paper Addison gives a fictitious sketch of his life, exaggerating all the qualities which suggest the habitual "spectator." As an infant he was grave; as a youth, sullen; as a university student, silent but an omnivorous reader. On coming into his estate he went abroad to supplement his book learning by foreign travel. Now, as a native of London, it is his custom to appear, a passive listener, in all public places—the various coffee houses, the theatres, and the Exchange.

He announces his intention of dispensing to his readers the results of his observations, free of political bias. All details of his personal appearance must be kept secret, however, to preserve his anonymity. The next paper will describe his several associates.

The Club

Steele here describes six members of a fictitious club, selected to typify various strata of British society. Sir Roger de Coverley represents the *country gentleman*: an eccentric old bachelor early disappointed in love, jovial, popular, kind to his tenants, but with small regard for the conventions of society. The second member is a *lawyer* by profession, in deference to the whim of a humorsome father; but his interests are wholly in literature and the stage, of both of which he is an excellent judge. Sir Andrew Freeport stands for the *merchant* class. Conventional, self-

made, complacent, he abounds in platitudes about thrift, industry, and British supremacy. The *army* is represented in Captain Sentry. Modesty and candor are his cardinal traits. He resigned his commission some years previously because he lacked the self-assurance to advance his own interests. Will Honeycomb, the *society beau*, is versed in all the gossip of courts and the history of fashions. Light conversation with the ladies is his forte. The *clergy* is accounted for in the sixth member, an infrequent visitor, but much esteemed for his learning and sincerity.

Sunday with Sir Roger

(*Sir Roger at Church*)

The beneficial effects of Sunday in the country are dwelt upon. Then are detailed Sir Roger's efforts to improve the church and the quality of the service. His eccentric exercise of authority over his tenants is amusing: waking the drowsing, quieting the noisy, counting the kneeling congregation, and excelling them in the responses. His interest in church attendance is keen. Tactful inquiries regarding the health of absent members, incentives to be regular, and good understanding between the Knight and his Chaplain make for a harmony in startling contrast to the disgraceful situation in a neighboring parish.

Sir Roger in Love

Memories of the widow who had disappointed him in youth were awakened in Sir Roger by strolling in a certain walk in his estate. To the Spectator he recounted the whole affair: how he served as Sheriff when only twenty-three;

how he tried the case of a beautiful widow and gave her the decision; how he later paid court to her, but was put to shame by her superior learning and subtlety; and how he finally despaired of ever winning so distracting a creature. He had often met her since and found her the same mystifying, beautiful creature as before. Finding his host growing violently emotional, the Spectator led him gently homeward to the distraction of other company, and concluded that this early disappointment was responsible for many of Sir Roger's idiosyncrasies.

Sir Roger at the Assizes

A trip to the assizes with Sir Roger further demonstrated the regard in which he was held throughout the county. Even Tom Touchy, who had sued everybody in his home town, appealing to the knight on a point-of-law, was put off without offense. Arriving at court he was treated with great deference by the justices, and respectfully listened to while he made a brief, irrelevant speech to keep up his standing in the neighborhood. On the way home he related how the landlord of the inn where they stopped had sought to honor him by displaying his portrait on the signboard, but had been tactfully induced to have it altered to a Saracen's head, with amusing results.

The Hunting Field

This paper (one of the few written by Budgell), begins with a discourse on activity as an essential to human happiness, and recounts how Sir Roger has indulged in every variety the country affords, especially fox hunting. Being now too old for that, he is content to chase the hare with a pack of hounds selected mainly for the harmonious concord

of their voices. The Spectator accompanied one of these expeditions; watched the sportsmen "start" the game, and with his usual taciturnity neglected to cry "stole away!" almost ruining the chase. Withdrawing to a hill, he watched the progress of the hunt about its base, marveling at the skill of the dogs in following the intricate path of the hare, the deference of the younger to the more experienced hounds, and the obedience with which they all stopped at a signal within reach of their exhausted quarry, which Sir Roger tenderly rescued and ordered turned loose in his orchard. Returning, the Spectator reflected on the value of such sport when pursued for the purpose of maintaining health, and its absurdity when regarded merely as a means of obtaining food.

Sir Roger at the Play

Declaring that he had not seen a play for twenty years, Sir Roger proposed that they attend the new tragedy, but expressed the fear that they might fall into the hands of the "Mohocks." Accompanied, however, by a bodyguard of servants and Captain Sentry, he reached the theater next evening in safety. As the play was about to commence he stood up in the pit and blandly surveyed the house with much satisfaction. During the progress of the play he whispered to his companions naive comments on the progress of the action, often suggesting parallels to his own unfortunate love affair; and between the acts he joined a group of total strangers in a discussion of the merits of some of the performers. To prevent his incurring unpleasant attentions from a group of wags who had "smoked" him as an eccentric, the Captain held him in whispered conversation till the opening of the last act. At its close Sir Roger was conveyed home as he had come, well satisfied with his evening's entertainment.

Will Wimble

One morning, during the Spectator's visit at Coverley Hall, there arrived by messenger a huge fish and a letter from its captor, Will Wimble, announcing his intention of paying Sir Roger a week's visit. The Knight explained that Will was an eccentric younger brother without regular profession but with a knack of doing odd jobs of all sorts and making friends wherever he visited. Presently the guest himself appeared, was cordially welcomed by Sir Roger, and secretly regarded by the Spectator as an original character worthy of observation. During dinner, at which his fish had the post of honor, Will kept up a running fire of conversation concerning various fishing and gaming devices. Left to himself, the Spectator mused on the peculiar situation of his new acquaintance, so typical of younger brothers in English families. Without an estate, unfitted for any of the leading professions, and too proud to engage in trade, he must expend his ingenuity on trifles.

The Coverley Household

While paying an extended visit to Coverley Hall the Spectator was impressed with Sir Roger's kind treatment of his servants. Contrary to custom, they would often appear without calling, to ascertain their master's wants. Though decrying the notion that bestowing cast-off clothes on servants tends to break down class distinctions, the master is more interested in substantial rewards. His faithful servants are established on his farms as fast as they become vacated, so that most of his present tenants are former servants. The spirit of the household is well expressed in a portrait commemorating the rescue from drowning of Sir Roger, when a young man, by one of his faithful depend-

ents, now settled on an independent estate as an evidence of gratitude.

Death of Sir Roger

In this paper, Addison announces the death of his famous creation. (His motive, it is said, was to prevent the Knight's character from being warped out of his original conception of it in the hands of Steele and Budgell.) A letter to the *Spectator* from Sir Roger's butler relates how the good old gentleman caught cold at the County Sessions, defending a poor widow, and sank rapidly to his death. All his tenants and friends have been appropriately, if somewhat whimsically, remembered, Capt. Sentry succeeding to the Coverley estate. The letter closes with an account of the funeral and the universal sorrow over the death of Sir Roger. On the reading of this missive to the members of the Club, all were moved to tears.

THOMAS CARLYLE

ESSAY ON BURNS

INTRODUCTION

(Paragraphs 1-9)

I. Occasion (*Par. 1-2*)

A. *Posthumous compensation for the sufferings endured by Burns.*

1. A monument or mausoleum on the banks of the Doon at Dumfries.
2. A street named in his honor.
3. Five lengthy biographies on Burns.

B. *Publication of a sixth biography of Burns, by James Lockhart.*

II. Criticism of the biographies of Burns (*Par. 3-4*)

A. *Characteristics of Dr. Currie's book.*

1. Deep love for Burns.
2. Slightly apologetic air, as if a scholar were lowering his dignity in writing of a rustic.

B. *Characteristics of Mr. Walker's biography.*

1. Less confidence in Burns than even Dr. Currie.
2. Tendency to enumerate the attributes of Burns rather than to paint a portrait.

C. *Characteristics of Mr. Lockhart's biography.*

1. Respect for the greatness of Burns.
2. Better success than other biographers in giving a picture of the whole man.
3. Candid, tolerant, and conciliating spirit.
4. Excess of quotations.

III. Carlyle's idea of a good biography (*Par. 5*)

- A. One which studies the effect of society on the individual.
- B. One which studies the effect of the individual on society.

IV. Burns's claim to such a biography (*Par. 5-9*)

- A. *The persistence of his fame long after his death.*
- B. *His remarkable success in overcoming obstacles.*
 - 1. The obscurity of his position.
 - 2. His lack of literary models.
 - 3. His limited acquaintance with the instruments an education supplies.
 - 4. The prosaic age in which he lived.
 - 5. The oppression of poverty.

BODY**Burns the Poet**

(*Paragraphs 10-35*)

I. His sincerity (*Par. 11-13*)

- A. No imaginary woes or sorrows.
- B. No fantastic sentimentalities.
- C. Portrayal of real passions.
- D. Opinions gained from actual experience.
- E. Homely scenes kindling noble thoughts.
- F. Application of the principle involved in Horace's "If you wish me to weep, you must weep too."
- G. Superiority of Burns to Byron in respect to sincerity.
- H. Limitation of this quality of Burns to his poetry; it is not found in his letters.

II. His power of making all subjects interesting (*Par. 14-15*)

- A. Tendency of many poets to look for beauty in what is remote from experience.

- B. Greatness of those who find their material in the eternal experiences of mankind, as did Homer.
- C. Characteristics of a real poet: power to find poetic material within and around him, acceptance of the ideal world as well as the actual, and a gift of vision like that of a prophet or seer.

III. His poetic vision (*Par. 16-17*)

- A. Power to see, in the homely life about him, the passions of a Borgia or a Luther, or the excitements of a London gambling house or a French royal residence.
- B. Illustrations of this gift found in the sufferings of the "Wounded Hare," in the portrayal of Scotch Halloween customs, and in *The Holy Fair*.

IV. His power of description (*Par. 18-20*).—"Graphic power," illustrated in the description of a snow storm in *Winter Night*, and the picture of the thaw in *The Auld Brig*.

V. The vigor of his mind, or the force of his understanding (*Par. 21*)

- A. Indication in his works that he had a gigantic though untutored strength which might have brought success in any field.
- B. Great mental strength illustrated in his conversation.

VI. Fineness of his intellectual gift (*Par. 22*)

- A. Capacity for grasping that higher truth which eludes the logic of the senate and the forum.
- B. Fineness of nature as well as of understanding.

VII. His love and reverence for all nature (*Par. 23*)

- A. Love of flowers and bird life.
- B. Sympathy for suffering animals.
- C. Inability to hate the Devil himself (*Address to the Deil*).

VIII. His capacity for intense indignation, an inverted form of love (*Par. 24-25*)

- A. Indignation at the selfish, idle rich, illustrated by the *Ode Sacred to the Memory of Mrs. Cruive of Auchencruive*, beginning, "Dweller in yon dungeon dark ——."
- B. Indignation inspired by patriotism, illustrated by Bruce's address beginning, "Scots, wha hae wi' Wallace bled——."
- C. Indignation at the exercise of force in executing even a freebooter, illustrated in *McPherson's Farewell*.

IX. His humor (*Par. 27*)

- A. Drollery employed in caricature.
- B. Tender sportfulness illustrated in *To a Mouse*, *The Farmer's Mare*, and *Elegy on Poor Mailie* (a sheep).

POEMS OF BURNS

I. Tam o'Shanter (*Par. 28*)

- A. Inferiority to most of the poems of Burns.
- B. A piece of sparkling rhetoric.
- C. No real return to the spirit of the past.
- D. Greater similarity to Musaeus, a comparatively artificial German painter of low life, than to Tieck, a more natural painter of similar subjects.

II. The Jolly Beggars (*Par. 29*)

- A. The most purely poetical of all his poems.
- B. An illustration of the poet's power to elevate one of the lowest subjects in nature into the domain of art.
- C. A flood of true liquid harmony.
- D. Perfect delineation and distinction of character in the description of the "raucle carlin" (a rough old woman), the "wee Apollo," and the "son of Mars."

- E. A perfect picture of the alehouse in Mauchline kept by "Poosie Nancy" (Agnes Gibson).
- F. Perfect unity.
- G. Considerable technical talent.
- H. Realism worthy of Teniers, a Dutch painter of peasant life.
- I. Superiority to Gay's *Beggar's Opera* and Fletcher's *The Beggar's Bush*.

III. Burns's Songs (*Par. 30-31*)

- A. The most finished, complete, and truly inspired pieces of Burns.
- B. The best songs produced in Britain since the time of Elizabeth.
- C. Honesty of form as well as of spirit.
- D. Music in themselves.
- E. A story, suggested and sung in warblings of the mind as well as of the voice.
- F. Melodies second only to those of Shakespeare.
- G. A force and truth of sentiment and meaning.
- H. A great variety.

IV. Influence of Burns's songs on the literature of his country (*Par. 32-35*)

- A. *Influence on the literature of Great Britain*
 - 1. Now a part of the mother tongue of millions who speak the British language.
 - 2. A synonym for the joy and woe of human life.
 - 3. Influence second to that of no other body of work, in their effect upon the thoughts and feelings of many men.

B. *Influence on Scotland*

1. Paucity of literature in Scotland for a long time after Scotland became British, on account of schism in church and state.
2. Early efforts to express the intellectual message of Scotland made by Scotch writers who were practically British, including Lord Kames, David Hume, William Robertson, and Adam Smith.
3. Time of Walter Scott, showing less French influence and more of the influence of Burns, in a love of Scotland and an enrichment of Scottish song.

Burns the Man**I. The Effect of Society on Burns (*Par. 36-70*)****A. *His constant problems (Par. 36)***

1. Adjustment between his environment and his nature.
2. Outer conflict between his ambitions and his ability to realize them.
3. Inner lack of harmony.
4. Conflict between two purposes—desire to be a poet, and ambition to be a man of the world.

B. *His home influences (Par. 37-38)*

1. Father's strength of character.
2. Store of knowledge.
3. Lack of continued education on account of poverty.
4. Religious atmosphere.

C. *Effects of first leaving home (Par. 39-40)*

1. Introduction to a louder, looser, more exciting society.
2. Initiation into dissipation and vice.

D. *Effect of the schism between the Old Light and the New Light clergy (Par. 41)*

1. Lighter attitude toward religion.
 2. False pride in the honors given him by the New Light clergy.
 3. Doubts.
 4. Despondency in the great crises of his life.
- E. *Effect on his first visit to Edinburgh (Par. 42-50)*
1. Abundance of false transitory light.
 2. Triumphant welcome.
 3. Mr. Lockhart's description of Burns.
 - (a) *Personal appearance*: big bones, black brows, flashing eyes.
 - (b) *Social characteristics*: apparent conviction that he was the equal of scholars, professors, and clergymen; ability to affect the most reserved persons by his powers of humor and pathos.
 4. *Sir Walter Scott's reminiscences of his meeting with Burns.*
 - (a) *Appearance of Burns*: strong and robust person; rustic but not clownish manners; extraordinary, glowing, and expressive eyes.
 - (b) *Conversation*: firm without being forward; excessively humble in his attitude toward the poetry of Allan Ramsay and Ferguson.
 - (c) *Dress*: that "of a young farmer invited to dine with a laird."
 5. *Ill effects of the visit to Edinburgh.*
 - (a) Confusion at seeing for the first time the great world of successful men.
 - (b) Feeling that he had no part in such a life.
 - (c) Growth of a jealous, indignant fear of social degradation.
 - (d) Presentation of the choice of two courses in life (to make a fortune, or to follow the dictates of

his own will), neither of which he could bring himself to take.

- (e) Beginning of the fever of ambition which finally consumed him.

F. *His excise and farm scheme (Par. 51-53)*

1. *Advantages*

- (a) An effort at self-help.
- (b) Improvement over the advice of his friends that he should wait for patronage from the great.
- (c) Opportunity to do two acts of kindness and justice: a donation to his mother, and marriage to Jean Armour.

2. *Disadvantages*

- (a) Excessive opportunity for hospitality to picturesque tourists, fashionable dangles after literature, and all manner of convivial lords, who, like the Roman Maecenas, claimed to wish to be his patron.
- (b) Too little opportunity for work.

3. *Reasons for failure*

- (a) Organic defect in the scheme.
- (b) Bankruptcy in the soul of Burns.

G. *Effect of the French Revolution on Burns (Par. 54-57)*

- 1. Expression of his sympathy for the Revolution found in Burns's poems and letters.
- 2. Much disapproval of his attitude.
- 3. Accusations of disloyalty to the English government directed against him.
- 4. Loss of the patronage of the Dumfries aristocracy.
- 5. Humiliation and despondency.

H. *Last days of Burns* (Par. 58-70)

1. Three possible results of his humiliation and depression
 - (a) Exclusive devotion to poetry.
 - (b) Madness.
 - (c) Death.
2. Possible agencies for avoiding final disaster
 - (a) Counsel from friends.
 - (b) True affection.
 - (c) Friendly ministrations.
3. *Reasons for the failure of Burns*
 - (a) Not lack of money, for other poets have overcome the hardships of poverty.
 - (b) Not neglect by the higher ranks, for Burns's pride would have resented patronage, although it would have appreciated kindness.
 - (c) Not neglect on the part of the world, for the greatest teachers have been neglected by the world.
 - (d) The true causes of failure inherent in the inward misfortunes of Burns: want of unity of purpose and of consistency in aim; futile effort to mingle the spirit of the world with the spirit of poetry; substitution of pride for nobleness.
 - (e) Burns's two great needs: a true religious principle and singleness of purpose.

II. The effect of Burns on society (Par. 71)

A. *Actual influence found in his poems and songs.*

B. *Potential influence*

1. A missionary to his generation.
2. The bearer of a message teaching a higher doctrine, a purer truth.

3. Comparison between Burns and Byron: same potentialities, same failures, different extremes of wealth, *i.e.*, poverty and affluence.

CONCLUSION

(Paragraphs 72-73)

1. Tendency of the world to judge unjustly.
2. Need of judging action in its relative sense.
3. Real regard for Burns among all right thinking men.

THOMAS BABINGTON MACAULAY

LIFE OF SAMUEL JOHNSON

SUMMARY

The Life of Samuel Johnson is one of the biographical essays written by Macaulay in 1857–1858 for *The Encyclopaedia Britannica*. It has the merit of being brief, compact, closely adherent to its subject, coherent, and readable. On the other hand, the pictures it gives of Johnson too often approach caricature and place emphasis on the more superficial peculiarities of Johnson's manner rather than upon those elements of real worth which made him so great a figure in the eighteenth century.

The essay gives a continuous account of the life of Johnson, halting occasionally to comment upon a friendship or to add a passage of literary criticism. The following summary reviews: (1) the facts of Johnson's life, (2) Macaulay's account of Johnson's friends and (3) Macaulay's comment on Johnson's works.

The Facts of Johnson's Life

The village of Lichfield is situated in the northwest of England, one hundred and eighteen miles from London. In the beginning of the eighteenth century, a quiet, self-educated man, absorbed in the perusal of his own stock, kept a book shop. This man was Michael Johnson. His son Samuel was born in 1709, one hundred and one years after the birth of Milton. Michael Johnson was a rabid Tory, and when his little son was only three, he took him to hear Sacheverell, the High Church preacher whose persecution at the hands of the Whigs won more sympathy for the Tories than for their opponents. Even at the age of three Johnson was much impressed with the speaker, and all his life was a violent, prejudiced, and unreasonable Tory.

During the reign of Edward the Confessor a rumor arose that the king had a miraculous power by which he cured scrofula by touching the patient. From that time the disease was called "King's Evil," and to each succeeding king and queen credulous parents brought their afflicted children to receive the royal touch and the gold piece with which it was often attended. To London and Queen Anne, Michael Johnson and his wife took their son Samuel, who showed signs of scrofula at an early age. The queen was gracious, but the scrofula remained until Johnson's death. It is probable that in spite of the failure of the experience as a cure, the adventure attached the young Tory all the more firmly to the royal cause.

Until he was sixteen, Johnson remained at home, reading constantly. In Greek, he was not strong, as Macaulay points out in his essay on Croker's edition of Boswell's *Life of Johnson*. In Latin, he had no appreciation of the Augustan age but was well versed in many of the less known Latin writers. It was natural, then, that when he entered Pembroke College, Oxford, his instructors were astonished at the range of his reading. With this advantage, he might have been popular as a college student. He was a remarkable conversationalist and indulged in long harangues to whatever group would listen. But he was very poor, and proud to a fault. Although he attended college, depending on the promises of assistance made by a neighbor, he scorned all offers of help from other individuals and was forced to leave college without a degree when the promises of his patron were not fulfilled. The following year his father died, and Johnson was left at the age of twenty-two to make his way in the world. He tried to fill a number of humble positions, working as usher in a grammar school and as companion in the house of a country gentleman. He tried various kinds of literary drudgery, including a translation of a Latin book on Abyssinia.

While he was still in the depths of poverty, with no adequate source of income in sight, he married Mrs. Elizabeth Porter, a

widow somewhat his senior, whom he seems to have loved sincerely and devotedly. Macaulay probably overemphasizes the defects of Mrs. Porter; he depicts her as coarse, overdressed, painted, and provincial in manner, but she held the affections of Johnson and was deeply mourned when she died at the age of sixty-four. On his marriage, conscious of the increased need of an income, Johnson opened a school in the neighborhood of Lichfield. Boswell has given us an outline of the curriculum, which was overweighted with Latin. Only three pupils attended the school, David Garrick and his sister among them. Realizing the imminent failure of the school, Johnson moved to London, where he lived for a year with very little work or income. His fortunes then took a slight turn for the better as he secured a position with a bookseller named Cave, who was also the proprietor and editor of *The Gentleman's Magazine*. Johnson was engaged to write up reports of the sessions of Parliament in such a way that the public would understand all allusions, while the owner of the magazine would incur no danger of royal or party disapproval. Johnson achieved this aim by the use of a cipher vocabulary; London, he called Mildendo; pounds, sprugs; etc. The reports were called *The Debates of the Senate of Lilliput*. Johnson produced remarkable effects from meagre notes. His natural dignity of diction served him to good purpose, but he was so prejudiced a Tory that it was impossible for him to do justice to any Whig legislation. The work was not burdensome and Johnson found opportunity for other and more independent work. Pope had produced some satires in imitation of Horace, the Roman satirist, and Johnson attempted the same exercise based on the satires of Juvenal. *London* was the result. It appeared in 1738 and established Johnson's reputation as a writer. There followed *The Life of Savage*, the *Dictionary*, *The Vanity of Human Wishes*, *Irene*, *The Rambler* and *The Idler*. On the death of his mother in her ninetieth year, he wrote *Rasselas* to defray her funeral expenses.

When George III ascended the throne, Lord Bute, a strong Tory, became head of the treasury and offered Johnson a pension of three hundred pounds. Although Johnson had in his dictionary defined a pension as "pay given to a state hireling to betray his country", and a pensioner as "a slave hired by a stipend to obey a master", he did not refuse the income, and for the rest of his life ceased to be the victim of the depressing poverty which had darkened his earlier years.

His next task was the fulfillment of his contract to produce an edition of the works of Shakespeare which was to be paid for by subscription and for which large sums had already been contributed. After nine years this work was completed in 1765.

In 1773 Johnson visited Scotland and the Hebrides. The prejudice against the Scotch which he had cherished all his life disappeared beneath the warmth of the reception with which he was received by the inhabitants of Scotland and the neighboring islands. On his return, in 1775 he wrote his *Journey to the Hebrides*.

From 1771 to 1781, at the request of a number of booksellers, he prepared a series of *Lives of the Poets*, probably his best work.

From this time his life became saddened by the loss of his friends, the Thrales, with whom he lived in their home in Streatham. Mr. Thrale died, and his wife, much to Johnson's regret, married an Italian music teacher. After this home was broken up, Johnson moved to a gloomy house in Fleet Street, which he shared with a number of people more unfortunate than himself. In June, 1783, he suffered a paralytic stroke, and the resulting weakness was aggravated by asthma and dropsy. All his life had been darkened by gloominess and a fear of death, but his last days were filled with peace, and he died without fear in December, 1784.

Johnson's Friends

Johnson is remembered less by his works than by the effect he had upon his contemporaries. His college life, unhappy as it was, must have been brightened by a certain satisfaction in his mastery in conversation. At Oxford he attracted listeners rather than friends. In his later life he drew to him a number of very close friends from all stations in life. Among these was Henry Hervey, an officer of good family who was quartered at Lichfield before Johnson left his native midland country. When the two met later in London, Hervey was kind to Johnson and frequently invited the struggling young writer to dine. Johnson was very appreciative and never forgot this kindness.

Macaulay calls attention to a group of three gifted but hardly successful men to whom Johnson gave his friendship during his early days in London: Boyse, who could write Latin verse, but who could not make a living; Hoole, the "metaphysical tailor," who used his cutting board for geometrical diagrams; and George Psalmanazar, a deep student of Jewish and Christian writers, who spent his evenings and nights in a public ale house. Add to these Richard Savage, whose life showed an extraordinary amount of vicissitude: luxury in the home of his father, an earl; vagabondage; apprenticeship to a shoemaker; imprisonment; association with great and interesting men and with criminals; death in Bristol jail. After his death, an anonymous life of Savage was written by Johnson.

With David Garrick, Johnson's relations were clouded by a natural jealousy that one who had been his pupil should so soon pass his master on the road to success. Garrick apparently tried his best to make Johnson's play *Irene* a success, but the irritability between the two never entirely disappeared.

No man of the day was more celebrated for his courtesy, polish, and brilliancy than the Earl of Chesterfield. Johnson probably looked upon him as the embodiment of those graces

which he might never even hope to possess, and dedicated to him, the Prospectus of his *Dictionary*. Receiving little response to his advances, he assumed that the Earl of Chesterfield failed to appreciate this honor. He suffered from a keen sense of humiliation, and when the *Dictionary* was finished, it was published with no dedication, but with a preface describing with great force and pathos his struggle to complete the work.

The most interesting of Johnson's friends were probably those who composed the Literary Club or Johnson's Club. Next to Johnson, Goldsmith may be considered the most distinguished. Edmund Burke brought to the club his renown as an orator and political philosopher. Edward Gibbon, whose best known work is *The Decline and Fall of the Roman Empire*, was a member. Other members were Jones, the greatest linguist of the day; Garrick, the great actor; and two young men representative of the more polished social life of the town, Topham Beauclerk and Bennet Langton. A most valuable although personally undistinguished member of this coterie was James Boswell, a young Scotch lawyer, who had in his make-up just enough of the hero-worshiper to make him into a remarkable biographer. His attachment to Johnson, although at times approaching the ridiculous, was strong and sincere, and the *Life of Johnson* which was its fruit, is one of the most remarkable biographies ever written.

Probably the happiest moments of Johnson's life were those spent in a little house on Streatham Common, where Henry Thrale, a wealthy brewer, and his impulsive, lovable, and kind-hearted young wife gave him the choice gift of their friendship and made him a member of their household. With them he spent a great deal of his time for about sixteen years.

When Johnson lay dying, another woman with a deep affection for him was weeping in the room adjoining his chamber. This was Fannie Burney, a young woman whose gifts as a novelist Johnson was one of the first to appreciate. The friend-

ship between Johnson and the Burneys is more fully discussed in Macaulay's essay on Madam d'Arblay.

MACAULAY'S COMMENT ON JOHNSON'S WORKS

I. Reports of the Debates of the Senate of Lilliput (*Par. 13*)

A. *Circumstances of composition*

1. Employment from Cave, the bookseller and editor of *The Gentleman's Magazine*.
2. Difficulties in publishing accounts of *Proceedings in Parliament*.

B. *Subject matter*

1. Speeches written by Johnson from inadequate notes of what had been said in Parliament.
2. Imitation of *Gulliver's Travels*.

C. *Criticism*

1. Readable and interesting reports.
2. Excessive Tory sympathies.

II. London (*Par. 14-15*)

A. *Circumstances of composition*

1. Johnson's experiences during his early years in London.
2. Example of Pope's imitation of the Satires of Horace.

B. *Subject matter*

1. Description of the life of a poor poet in London.
2. Contrast between the pleasures of rural solitude and the dangers and corruptness of a large city.

C. *Criticism*.—An enterprise bold but judicious.

D. *Reception*

1. Approval by Pope.
2. Attempt to get for Johnson a degree and a position worthy of his merits.

III. The Life of Savage (*Par. 16–18*)**A. Circumstances of composition**

1. Johnson's close association with Savage.
2. Anonymous publication.

B. Subject matter (page 119)**C. Reception**

1. Recognition of Johnson's workmanship.
2. Praise from Warburton.

IV. The Prospectus of the Dictionary (*Par. 18–19*)**A. Circumstances of composition**

1. Suggestion from booksellers that Johnson write a dictionary.
2. Effort to finish it in three years.

B. Dedication to the Earl of Chesterfield**V. The Vanity of Human Wishes** (*Par. 20–21*)**A. Circumstances of composition.**—Relaxation from the boredom of penning definitions.**B. Subject matter.**—Imitation of the tenth Satire of Juvenal.**C. Criticism****1. Defects**

- (a) Fall of Wolsey less graphically described than the fall of the Roman favorite, Sejanus.
- (b) Weakness of religious sentiment in the concluding passages.

2. Merits

- (a) Superiority of Johnson's description of Charles to Juvenal's of Hannibal.
- (b) Vivid picture of the miseries of a literary life.

D. Reception.—A payment of fifteen guineas.

VI. Irene (Par. 22)**A. Circumstances of composition**

1. First acts brought to London on Johnson's first arrival.
2. Presentation by David Garrick.

B. Subject matter

1. Story of a Greek slave.
2. Typical pre-Shakespearean tragedy.

C. Criticism

1. No knowledge of Greek verse displayed.
2. Inappropriateness for the stage.

VII. The Rambler (Par. 23-25)**A. Circumstances of composition**

1. Model suggested by Addison.
2. Failure of the work of many small writers.

B. Subject matter

1. Essays on manners, morals, and literature.
2. Individual topics.
 - (a) Squire Bluster.
 - (b) Mrs. Busy.
 - (c) The Allegory of Wit and Learning.
 - (d) Chronicle of the Revolutions of a Garret.

C. Criticism

1. Inferiority to the work of Addison
2. Diction monotonous and turgid.
3. Acute observations on life.
4. Weighty and magnificent eloquence.
5. Solemn and pleasing humor.

VIII. The Dictionary (Par. 27-29)**A. Circumstances of composition**

1. Completion three years after the death of his wife.
2. No dedication.

B. *Subject matter and criticism*

1. Acuteness of thought and command of language.
2. Skillful selection of illustrative passages.
3. Ignorance of any Teutonic language except English.
4. Excessive Tory sympathies.

C. *Reception*

1. Enthusiastic praise.
2. Payment of 1500 guineas.

IX. *The Idler* (Par. 30).—General similarity to *The Rambler*.

X. *Rasselas* (Par. 31–33)**A. *Circumstances of composition***

1. Death of his mother.
2. Necessity for paying her funeral expenses.

B. *Subject matter and criticism*

1. Incongruous mixture of life in Abyssinia and life in London.
2. Many anachronisms.

C. *Reception*

1. Great success.
2. Some disappointment at the discovery that the novel was really an essay on the vanity of human wishes.
3. Disagreement between *The Monthly Review* and *The Critical Review* in regard to its style.

XI. *The Edition of Shakespeare* (Par. 36–37)**A. *Circumstances of composition***

1. Promise to booksellers.
2. Delay for several years.
3. Large subscription made in advance.

B. *Subject matter and criticism*

1. Preface not in Johnson's best manner.
2. Most valuable passages those containing his observations of human life and human nature.
3. Good note on the character of Polonius.
4. A slovenly, worthless, edition of a great classic.
5. Evidence of ignorance of the Elizabethan dramatists.

C. *Reception*

1. Much unfavorable comment from detractors.
2. Little praise even from friends.

XII. Journey to the Western Isles of Scotland (Par. 41-43)**A. *Circumstances of composition***

1. Early interest in the Hebrides.
2. Suggestion from Boswell that he visit these islands.
3. Visit to the islands in his sixty-fourth year (1773).

B. *Subject matter and criticism*

1. Entertaining narrative.
2. Ingenious speculation.
3. Style more graceful than that of his earlier works.

C. *Reception*

1. Praise from the more enlightened Scotchmen.
2. Some abuse from the more ignorant.
3. Threats from Macpherson.

XIII. Taxation No Tyranny (Par. 44)**A. *Circumstances of composition***

1. Danger of civil war.
2. Previous tracts on the foreign and domestic policies of the government.

B. *Subject matter and criticism*

1. Pitiable failure.
2. Silly phrase for title.
3. Immature arguments.
4. Awkward pleasantries.
5. No indications of statesmanship.

C. *Reception*.—No praise even from Boswell.

XIV. *Lives of the Poets* (*Par. 46–50*)**A. *Circumstances of composition***

1. Request from booksellers for biographical prefaces to an edition of the poets.
2. Opportunity to collect some of his earlier work.

B. *Subject matter and criticism*

1. Evidence of a wide knowledge of the literary history of England from the time of the Restoration.
2. Best of Johnson's works.
3. Entertaining narration.
4. Profound remarks on life and human nature.
5. Excellent criticism.
6. Great improvement in biographical form over his earlier work.
7. Best sections—those on Cowley, Dryden, and Pope.
8. Poorest section—that on Gray.

C. *Reception*

1. Great popularity.
2. Much just and much unjust censure.
3. Great profit for the publishers.

THE AGE IN WHICH JOHNSON LIVED

(Paragraph 11)

Up to the time in which Johnson lived and wrote, a man who wrote well was recognized by the government and rewarded with either a pension or a position which involved little work and paid a living wage. Many men of letters were rewarded with high posts of honor solely on the merit of their literary talents. Beginning with the nineteenth century, the public began to buy books in sufficient numbers to furnish adequate incomes for those who wrote them. Between these two periods Johnson stood practically alone. Before him only one man of letters, Pope, had secured a good income from his pen. With these conditions in mind, it is easy to appreciate the difficulties under which Johnson labored, the frequent wounds to his pride, his relief at the pension finally received, and the greatness of his success.

POETRY

From earliest times creative thought has come to us expressed in some sort of organized form—in rhythm, at first rude and later more varied and harmonious, which we have come to term *poetry*; or in the unmetrical combination of words, progressing from clumsiness to facility of phrasing, from limited expression to lucidity and beauty, which we call *prose*.

Poetry lends itself to imaginative writing and to the expression of the poet's personal thoughts and feelings. It appeals to the heart and to a sense of beauty, and helps to an understanding and appreciation of life. It must be harmonious and rhythmic; it may employ *rhyme* and a certain regular *meter*.

THE ANCIENT MARINER

The Purpose.—As suggested in the sketch of Coleridge's life above, the poet here attempts to narrate an impossible tale so vividly that the reader, for the time being, will allow himself to be persuaded that the events really happened. It is the same purpose that dominates Poe's tales of terror and all fiction dealing with the supernatural.

Some critics see in the poem an allegory of the life of man: the voyage is the voyage of life; the killing of the bird, sin; the Mariner's sufferings, expiation; his escape, salvation, etc. But there is no indication by the poet himself that he intended this symbolism. He probably aimed

merely to tell an improbable and gruesome tale so artistically as to create the illusion of reality.

SYNOPSIS OF THE POEM

Part I.—One of three wedding guests is accosted by an aged seamen with gray beard and piercing eye, and compelled to remain and listen to his tale. To him the Mariner describes the course of his ship from his home town southward to the equator, where it encounters a terrific storm which blows it into the ice fields near the South Pole. The vessel is icebound until an albatross, the bird sacred to mariners, appears; but with its coming the ice is parted and the ship escapes through the lane of open water. The bird perches on the rigging for nine days, and then the Mariner wantonly shoots it with his crossbow.

Part II.—Though the ship continues to sail northward before a good south breeze, the crew prophesy dire results from the killing of the albatross. But when the mist clears off and the wind continues fair, they justify the killing. Their good fortune, however, is only momentary, for they are suddenly becalmed and remain motionless for days. Their water supply is used up; they suffer the tortures of thirst under a tropical sun; they dream of avenging spirits lurking in the ocean depths; and they hang the dead albatross around the Mariner's neck to mark him as the slayer.

Part III.—Seeing a craft approaching, and unable to speak for thirst, the Mariner bites his arm to moisten his tongue, and cries the news to his shipmates. Their joy is shortlived, for the craft proves to be nothing but a phantom ship sailed by two spectral figures, Death and Life-in-death, who are seen to be dicing for the ship's crew. The latter wins the Mariner, and Death wins the rest of the crew. With the sudden departure of the apparition, the two hundred seamen, one by one, drop dead on the deck, leaving the

Mariner to suffer alone. Thus the symbolic prophecy of the Spectre Ship is fulfilled.

Part IV.—The Mariner's sufferings increase. He can look nowhere without meeting horror—the rotting sea, the dead men on the deck still mutely cursing him, the water snakes swarming. But as the moon rises in silent majesty, a change comes over him. He begins to see beauty, even in the reptiles; he unconsciously blesses them; he finds it possible to pray; and as a sign of release from his spell the albatross slips from his neck into the sea.

Part V.—The Mariner is further refreshed by sleep and rain. And now strange phenomena occur. An unfelt wind roars; sheet lightning plays about the sky unaccompanied by thunder; the corpses on the deck rise and mechanically resume their accustomed work on the ship. At dawn the bodies gather round the mast, and musical sounds issue from their mouths, circle about, and blend in beautiful harmonies. Meanwhile the ship moves quietly forward, propelled from beneath by the Polar Spirit. At noon the equator is reached; the vessel is momentarily retarded, then released at terrific speed, throwing the Mariner into a trance in which he hears two voices discussing his fate.

Part VI.—From them he learns how the ship is made to travel at such velocity, and then as the motion slows down, he comes to, sees the dead men standing on the deck, but feels a gentle breeze that seems to welcome him. Suddenly he realizes that he is approaching port. Looking toward the bow he sees the corpses flat on deck again with a luminous figure standing on each. These men of light depart with a wave of the hand, and the Pilot's boat is heard putting out to the ship.

Part VII.—The three occupants, the Pilot, his boy, and the Hermit, express surprise at the sudden disappearance of the ship's lights and her generally sinister appearance.

As they approach the ship, a terrible rumbling is heard, the water is blasted asunder, and the ship sinks. The Mariner is thrown upon the waters. His body is picked up by the crew of the small boat, who think he has been drowned many days and is dead. When he tries to speak, however, the Pilot and his boy are prostrated with terror, but the Hermit prays and asks the Mariner to explain himself. In response he tells his story, relating all the horrible details of the weird voyage. After telling his tale, he feels eased in his soul; but since that time he has been paying the penalty of an agony that comes upon him, forcing him to tell his terrible story to random strangers.

By way of conclusion, the Mariner admonishes the Wedding Guest to love all God's creatures, and to be faithful in his religious devotions. The Wedding Guest has spent so much time listening to the Mariner's tale that he has missed the wedding ceremony. but he rises the next morning a man much chastened by the recital of suffering that he has heard. Thus ends the *Rime of the Ancient Mariner*.

SOHRAB AND RUSTUM

Source of the Story.—The story here related is an episode from the Persian epic, *Shah Nameh*, or Book of Kings, written by Firdusi in the twelfth century. Arnold has rendered it in pentameter blank verse with Biblical simplicity of phrase and diction, and an emotional restraint characteristic of the classic writers.

SYNOPSIS OF THE POEM

The scene opens at daybreak in the Tartar camp along the Oxus River. Sohrab, unable to sleep, seeks the Tartar

chief, Peran-Wisa, in his tent and petitions him to declare a truce between the opposing armies in order that he may challenge to single combat the bravest of the Persian fighters. His purpose is to make a name for himself so that his father, Rustum, whom he has never seen, will learn of his presence in the Tartar army. Peran Wisa, after vainly trying to dissuade the young man, grants his request, calls his herald, and proclaims Sohrab's challenge to the Persian host.

They, in turn, are taken aback, for they have no single champion fit to cope with Sohrab, except Rustum, who has just arrived and camps by himself, having quarreled with the other Persian chiefs. Gudurz, still friendly with the champion, is sent to persuade him to take up the challenge of his unknown son, and after some difficulty succeeds. Donning a suit of armor with no distinguishing device, he goes forth to meet Sohrab amid the acclamations of the Persian army.

Struck with compassion by the youth of his unknown son (for he had been told that the child born during his absence was a daughter), Rustum seeks to persuade him to give up the duel and become his follower. Something in the manner and carriage of the elder man prompts Sohrab to inquire wistfully whether he is not Rustum. But the latter, fearing a ruse to win cheap renown by parting in friendship with so great a warrior as himself, conceals his identity and scornfully calls on him to make good his challenge.

The fight begins. Sohrab dodges the well-aimed spear of Rustum and returns his full against the shield of his antagonist. The latter then strikes with his huge club, but misses and is brought to his knees by the violence of his own blow. Sohrab smilingly refrains from taking advantage of the predicament of his foe, but his courtesy is little appreciated, for Rustum is furious at his failure to settle the affair out of hand. Both now draw their swords and a

furious fight takes place with the combatants shrouded in supernatural darkness, until Sohrab's weapon breaks on his opponent's helmet. Exulting in his advantage, the father shouts "Rustum!" so astonishing the son that he drops his shield and is transfixed by his father's spear.

Dying, he warns his conqueror that Rustum, his father, will avenge his death, whereupon the victor insists that Rustum's only child was a daughter. Angered, Sohrab shows tattooed on his arm the seal Rustum had given his wife to identify their child. Convinced beyond doubt, the grief-stricken father acknowledges his paternity and clasps his dying son in his arms, while the two armies stand silent, and finally retire as night falls, leaving the father alone with his dead son.

IDYLLS OF THE KING

The Coming of Arthur

Leodogran, king of Cameliard, unable to cope with the wild beasts within his realm and the invaders without, desperately implored the aid of the recently crowned Arthur. Arthur came, cleared the forests, and drove out the invaders. Passing the castle, he had seen Guinevere, the fair daughter of Leodogran. Having rid Cameliard of its scourges, he sent three knights to ask the king for his daughter's hand as a reward.

But Leodogran had doubts about Arthur's royal birth, and having failed to learn anything from his aged Chamberlain, he summoned again the three emissaries of Arthur (Ulfus, Brastias, and Bedivere), told them his perplexity, and asked their opinion as to whether Arthur was really Uther's son. Replying, Bedivere gave the following account:

King Uther, enamored of Ygerne, made war upon her husband, Gorlois, whom he slew in battle. and on whose widow

he then forced marriage. Not many months after, he died, and Arthur, posthumously born, was secretly delivered to Merlin for safe keeping until he could safely be proclaimed king. Meanwhile civil war raged in Uther's former kingdom, and finally, when the time seemed ripe, Merlin presented Arthur before the assembled knights as the rightful heir to the throne. Though many of the nobles denied his legitimacy, he was nevertheless crowned, thus falling heir to a divided kingdom.

Not satisfied with this recital, Leodogran was given an opportunity to inquire the facts from still another source when Bellicent, Queen of Orkney and half-sister to Arthur, arrived by chance in Cameliard. She described for him the scene at Arthur's recent coronation: how he "cheered his Table Round with large, divine, and comfortable words"; how three fair queens stood near his throne; and how the Lady of the Lake presented him with the magic sword, Excalibur, with which he was to drive the heathen out.

Rejoicing in this further proof of Arthur's greatness, but anxious for still more definite facts, Leodogran pressed Bellicent for her version of the circumstances of his birth. In reply she furnished the account given her by Merlin's master, Bleys, as he lay dying. This was to the effect that on the night of Uther's death the two magicians sought the seashore and there, while the apparition of a dragon-ship glowed in the heavens, saw a naked infant cast up on the beach by a huge ninth wave. Merlin seized the child, proclaiming him Uther's heir. But when Bellicent had sought from Merlin himself confirmation of this story, he had merely answered her in riddles.

In spite of these conflicting accounts, after a vision of Arthur's future greatness, Leodogran was so far convinced of the young king's high destiny that he sent Ulfius, Brastias, and Bedivere back to him with an affirmative answer to his request for Guinevere's hand.

And so Lancelot was despatched to bring Guinevere to be married, and harmony once more reigned in the kingdom.

Gareth and Lynette

Gareth, youngest son of Bellicent, was kept at home by his mother as too young to aspire to knighthood. Fretting at his confinement, he finally prevailed on her to let him go to court provided he went in disguise and served for a year and a day as kitchen vassal. Undaunted by these hard conditions, Gareth accepted, and early next morning, accompanied by two servants, made his way to Camelot.

There he saw King Arthur delivering judgment, and asked his boon of kitchen service. This granted, he served under Sir Kay, the seneschal, a hard master, for a month. Then his mother relented, released him from his vow, and sent him armor. Overjoyed, Gareth sought the king and begged to be made a knight in secret and to be given the first quest. This the king promised on condition that Lancelot be told of the arrangement.

That very day arrived the fair Lynette, asking the king for Lancelot to free her sister, Lyonors, held captive in Castle Perilous by a false knight, while his three brothers guarded the passes of the three river-loops by which the castle was surrounded. But Gareth, reminding the king of his promise, claimed the quest, and to the surprise of all present and the disgust of Kay, was granted it.

Lynette, outraged at the indignity of being assigned a kitchen-knave instead of Lancelot, fled from the hall, while Gareth armed and followed her. Scarcely had he overtaken the damsel and been greeted by her gibes, than up rode his former master, Kay, demanding his return to the scullery. They tilted, and Kay was immediately unhorsed, his shoulder dislocated.

They proceeded, Lynette still scornful of her champion,

until Gareth was called on to rescue one of Arthur's barons from six rogues who were proceeding to drown him. Again she belittled his exploit, and scorned to eat at the same table with him in the baron's castle.

Setting out early next morning, they soon arrived at the first river-loop guarded by *Morningstar* from the farther end of an arched bridge. This gay youth, clad in blue armor, met Gareth full tilt in the center of the bridge. Both were thrown, but after a brief sword play, *Morningstar* was compelled to yield and his life was spared only at the enforced solicitation of Lynette. Her scorn was slightly abated, but she warned him of a more serious encounter to follow.

At the second river-loop they found *Noonday Sun*, clad in dazzling mail, astride a huge red horse. There was no bridge here, so they met in the center of the ford and exchanged sword-strokes. But the red horse slipped, and *Noonday Sun* yielded after being extricated from the river by his conqueror. Again Lynette discounted the victor, but with more of banter than mockery in her voice.

And now the third loop of river barred their path, spanned by a three-arched bridge. On the far side stood *Star of Evening*, an aged knight wrapped in hardened skins tougher than armor. As often as Gareth beat him to his knees, he sprang up again, until the youth was doubtful of the outcome. But urged on by Lynette, he redoubled his strokes and succeeded in shattering his antagonist's sword. At this the figure grappled with him and was only with great difficulty torn loose and hurled to the river below. Lynette's attitude had now completely changed, and apologizing for her former harsh treatment, she led the way to where refreshments had been prepared for the coming champion.

Suddenly Lancelot, who had been ordered by Arthur to

trail Gareth with covered shield, appeared on the scene, and mistaking the youth for *Morningstar* because that vanquished knight's shield was in Gareth's possession, ordered him to turn and fight. They shocked, and Gareth was easily unhorsed but far from chagrined when he learned who his conqueror was.

The fourth and most sinister antagonist, *Death*, was next to be disposed of. Reputed to have the strength of ten, and tricked out with skull and skeleton effect, he struck terror into most beholders. With one stroke, Gareth split the skull, and with a second clove his helmet, whereupon the bright face of a young boy appeared. He explained that his three brothers, already overcome by Gareth, had forced him to masquerade thus, never dreaming that anyone could reach the castle itself.

Thus the young champion triumphed over all his enemies, and while according to Malory's version he later married Lyonors, Tennyson assures us that he married Lynette.

Lancelot and Elaine

Elaine is pictured in her tower chamber, tenderly caring for the shield of Lancelot which he had left with her when he passed through Astolat on his way to the last diamond joust.

Arthur, on one of his youthful rambles, had found upon the skeleton of a murdered king a crown inset with nine diamonds. After ascending the throne, he had instituted a series of jousts, one each year, for which a diamond was the prize. Lancelot had already won eight diamonds, and secretly planned to complete the set of jewels on this occasion and present them to the Queen, with whom he was secretly in love. But hearing Guinevere declare to the king that she was too ill to attend the tourney, and believing that the Queen desired him to stay behind with her,

Lancelot told Arthur that he would not compete, pleading an old wound. But he had misread her desires, for immediately after the king had left she chided Lancelot for his defection and urged him to go disguised and later justify his inconsistent actions on the ground that he wished to surrender the advantage which his reputation gave him in feats of arms. Hence it was that, as he passed through Astolat, he had borrowed a blank shield there and given his to Elaine for safe keeping.

The young girl, ignorant of Lancelot's identity, had fallen deeply in love with him at first sight. Cleverly urging the enhancement of his disguise, she persuaded him to do the unheard-of thing of wearing her favor in the lists.

Arriving there under the guidance of Elaine's brother, Lavaine, Lancelot flung himself into the mêlée on the weaker side. He performed such prodigies of valor that his kinsmen there, taking him to be a stranger, and jealous of their Lancelot's reputation, combined against him; and though he routed them almost single handed, winning the prize, they succeeded in severely wounding him. Commanding that none should follow, he was helped from the list by Lavaine and took refuge in the cave of a hermit not far away.

Here Lancelot hung between life and death, while Gawain, at Arthur's bidding, rode in search of him with the diamond he had won. This unreliable youth, finding that Elaine could locate the wounded knight, gave her the diamond to take to him. This she did, and also tenderly nursed Lancelot back to health after many days.

On his way home, Lancelot stopped at Astolat for a brief stay. Elaine, driven by the strength of her affection, declared her love for him and asked to be his wife. Gently the knight sought to explain why a union was impossible, but failing to turn the current of her devotion, was forced to depart, leaving Elaine to pine away broken-hearted in

her tower. For ten days she sickened, and on the eleventh, died, after having extracted a promise from her family that they would place her body on a black barge to float down to Camelot.

Meanwhile, after some delay, Lancelot secured an audience with Guinevere and presented her with the diamonds he had won during nine successive years. But the Queen, who had heard the rumors of Elaine's attachment for Lancelot, ironically suggested that he give them to the Maid of Astolat instead. Then, retracting the suggestion, she seized the jewels and in a jealous rage cast them into the river below and burst from the room. Lancelot, ruefully watching the descent of the diamonds, caught sight of the barge bearing Elaine's body, and, descending to the river side, found a great crowd gathered, marveling at the strange sight. Among them was Arthur, who, perceiving a letter in the hand of the dead girl, took and read it to the assemblage. It contained a brief, pathetic statement of her devotion, and a plea that they pray for her soul. Lancelot explained to the gathering the circumstances of the tragedy and his inability to avert it, and then returned to the brookside to brood upon his own unworthiness.

The Passing of Arthur

Moving westward on his last campaign to quell the rebellion of Modred, Arthur camped one night in Lyonesse and was heard by Bedivere bemoaning the break-up of his kingdom and the apparent futility of his years of struggle for high ideals. Then arising, the king moved his army by night and forced Modred back to the extreme western shore of Britain into a desolate region inhabited by fragments of forgotten tribes. Here, on the twenty-second of December (the winter solstice), he fought his last battle.

A deathlike sea-fog shrouded both armies, so that it was impossible to tell friend from foe; consequently they fought

indiscriminately, until all but Arthur, Bedivere, and the traitor, Modred, had fallen. King and rebel closed and Modred was killed, but in the fight Arthur received his death wound.

Sir Bedivere carried the dying king to a chapel near by, and received his last command. This was: to take *Excalibur*, cast it far out into the center of the adjacent mere, and watch and report what happened. Demurring at first, Bedivere finally departed on his mission. But as he stood on the shore of the lake, marveling at the beauty of the sword, he decided to hide it in the rushes, and returned to the king with an evasive answer. The king was angry at the attempted deception and sent him back to complete his work.

But again Bedivere, believing it a pity to lose the last memento of Arthur, hid the sword a second time and returned again with his irrelevant reply. The king, now furious, threatened to slay the knight if he did not at once carry out his behest. Whereupon Sir Bedivere departed a third time; flung *Excalibur* far out into the mere; saw a ghostly arm rise from the water, clutch it, brandish it, and draw it under. Then he returned and reported what he had seen.

Recognizing the phenomenon as a sign that his end was near, Arthur bade his companion carry him to the shore of the lake with all possible speed. With difficulty Bedivere did so, and, on arriving, saw approaching a black barge crowded with somber figures, among whom were the three queens who had presided over Arthur's destinies from the beginning. They received the King from Bedivere, soothed his distress, while the barge slowly conveyed him thence. But before departing, Arthur pictured the blessed land, Avilion, to which he was bound, and besought his sole remaining friend to pray for him.

Sir Bedivere sadly climbed a peak of rock to watch the

barge disappear in the distance, and as he stood there, the New Year's sun arose.

BROWNING'S POEMS

Pheidippides

The poem *Pheidippides* opens at the point where Pheidippides has just returned to Athens from Sparta, to which he had run to ask for aid against the invading Persians. After saluting his native soil and the national gods, especially Pan, he recounts to the archons the various incidents of his trip.

Having arrived in Sparta after a hard run of forty-eight hours, he announced to the Spartans the coming of the hostile Persians, and besought aid for his native city of Athens. The Spartan chiefs, ever jealous of Athens, maintained that they could not give Pheidippides an answer until the full of the moon. He therefore took his way homeward, chiding the gods for their indifference to the fate of their city. Suddenly, while traversing a fissure of rock, he encountered the great god Pan, who promised that he would aid the city that had heretofore neglected him, and who gave Pheidippides a branch of fennel as a pledge that he would carry out his promise. Rejoicing at this promised aid, Pheidippides sped home with the token of the pledge and the joyful news.

Questioned by Miltiades as to what personal reward he expected for his patriotic service, the youth expressed the wish to help crush the Persians and then marry the girl of his choice.

The epilogue relates how the first part of the hero's wish was fulfilled. But having vanquished the Persians at Marathon, he sped back to Athens with the news, and died even as he uttered it. Browning leaves us with the thought that this is the way to die—at the height of one's achievement.

Incident of the French Camp

Napoleon, in his characteristic attitude, stood on a little hillock a mile from the town of Ratisbon, which his army was storming. As he meditated on the importance of success, he saw a figure on horseback galloping toward him from the scene of battle. It proved a mere boy who, dismounting and saluting, reported the capture of the town. Napoleon's joy gave way to concern as he inquired anxiously whether the lad was not wounded. "Nay, I'm killed, Sire!" responded the hero proudly as he fell at the General's feet.

How They Brought the Good News from Ghent to Aix

Three horsemen, Dirck, Joris and the narrator, set out at night to reach Aix, some hundred miles way, with news of the cessation of the war, hoping to arrive in time to save the beleaguered town from destruction. All night they gallop silently, side by side. Morning dawns, and the horses are beginning to feel the strain of the race. Suddenly Dirck's mount sinks exhausted in the road; the other two continue until Dalhelm is reached. Here, within sight of Aix, the horse of Joris drops dead, leaving the hero and his faithful Roland with the entire responsibility of delivering the all-important tidings. The noble animal, exhorted to the last pitch of exertion by his master, just reaches the town before collapsing. He is revived by the last measure of wine in town, which is cheerfully voted his due reward.

My Last Duchess

This dramatic monologue (Browning's favorite poetical form) is delivered by an Italian, Duke of Ferrara, to a visitor who is viewing a portrait of his host's last (i.e., most recent) wife.

As the Duke describes the portrait and recalls the character of the Duchess, he reveals to us his own cruel and heartless nature. Because his young and beautiful wife was too ready to smile on others, and because he felt it beneath his dignity to reprove her, he "gave commands. Then all smiles stopped together." Whether this implies that the lady was executed, or merely placed in a convent, Browning himself was not sure.

The final touch of irony is given in the closing lines, where we learn that the visitor represents a rich count, whose daughter (assuming her dowry be generous enough) the speaker intends to make his *next* duchess.

The Lost Leader

It has been generally assumed that this poem refers to Wordsworth, who shifted from Liberal to Conservative principles, and was made Poet Laureate in 1843. But while that poet may have offered the suggestion, Browning insisted that this was an imaginary portrait.

Regarded in this way, the poem consists in a reproach to some formerly respected leader along the line of liberal ideas, who has been "bought off" by the enemy with offers of money and preferment. His defection is regarded "more in sorrow than in anger" by the writer, who, though repudiating him here, knows that the "Lost Leader" will see the error of his ways and await his former companions—

"Pardoned in Heaven, the first by the throne!"

Home Thoughts from Abroad

The arrival of April in his Italian home leads Browning to vision the appearance of his native landscape at this season. In imagination he sees the growth and hears the bird songs characteristic of this and the succeeding month in England. A note of homesickness pervades the lyric throughout.

Home Thoughts from the Sea

This brief lyric recalls the scene from shipboard at sunset on Browning's first Italian voyage. The geographical points enumerated are all associated with historical English naval victories, and therefore induce the sentiment expressed in the fifth line.

"De Gustibus——"

The title of this poem is the beginning of a well-known quotation, meaning— "There is no use arguing about matters of taste." The first thirteen lines recall a superstition to the effect that the spirits of the dead return to the places they loved best in life, and suggest that the ghost of a tree lover would haunt an English lane.

But Browning's preference would be an Italian castle overlooking the sea from a pass in the Apennines, or a villa farther south, with grounds extending to the water's edge, where he might hear from the melon-girl that the king's life had been attempted. (Browning sympathized with the Italian patriots.) But if his spirit returns anywhere, it will return to Italy.

The Italian in England

Mazzini, the Italian patriot, is talking from his refuge in England. He recounts how the Austrians hunted him as

he lay concealed in an old aqueduct, suffering from hunger. On the third day he saw peasants going to work close to his hiding-place. Waiting till the last woman of the group was opposite, he tossed his glove at her, chancing her loyalty. Silently she broke a bush to mark the spot, and rejoined her comrades.

An hour later she returned to learn his will. Mazzini told her who he was; reminded her that there was a price on his head and that she could win a rich reward by betraying him, and would risk death by aiding him. He then gave her a letter which she was to deliver to the priest in a certain confessional in the cathedral in Padua as the ceremony of Tenebrae began.

Three days later she returned, bringing him food and drink. After four days more help from Padua arrived, and Mazzini was enabled to escape to England.

The closing section gives the Patriot's reflections. If he had three wishes, the first would be that he might choke Metternich, the arch-enemy of Italian independence; the second, that Charles, King of Sardinia, should die of a broken heart (he was then considered a traitor to the cause of Italian freedom); and the third that, rather than return to his own home, where he was regarded as a rebel, he might converse simply with the girl who had saved him, regarding her domestic aspirations.

One Word More

Browning dedicates to his wife the fifty poems portraying actual and imaginary men and women, which he has just completed.

He then recalls how Raphael turned from painting Madonnas for the world to marvel at, to write a hundred sonnets for none but his lady to see. It would be supremely interesting to peruse this volume; but that is impossible.

since it has been lost. Also Dante, painting an angel for Beatrice, was interrupted by the conception of his immortal *Inferno*, and never finished his picture. The moral of both incidents is expressed in these words:

“ . . . no artist lives and loves, that longs **not**
Once, and only once, and for one only, . . .
. . . to find his love a language
Fit and fair and simple and sufficient—

Put to proof art *alien to the artist's*.

The reason for this desire is that the genius feels his familiar craft has been dedicated to the world; for his love he seeks to employ a medium never before used by him. Thus Browning, accustomed to write in the dramatic monologue form (not being able to paint pictures), adopts for this message to his wife a type of poetry uniquely personal. As the moon was fabled to turn her never seen face to her lover, so Browning reserves this style of verse for Mrs. Browning alone. Similarly he considers *her* poetry the world's side of *her*; and while he admires it consummately, he treasures peculiarly the intimate personal side of her character which is his alone.

POEMS OF ROBERT BURNS

Handsome Nell

Probably his first poem was *Handsome Nell*, a simple piece dedicated to the young girl who was his companion in the hay field. The only importance attached to this poem is Burns's own statement that he never thought of becoming a poet until he fell in love. Within a few years he was inditing poems to Ellison Begbie, under the names of "Peggy Alison" and "Mary Morrison."

Winter

One of his first descriptive poems was *Winter: a Dirge*, which ends in a deep religious mood, recommending the virtue of resignation in the face of those trials which cannot be changed.

Poor Mailie Poems

The two poems on Poor Mailie have their basis in a characteristic incident. Burns and his brother were walking along a road, when a farm boy rushed up to them with the news that a ewe had become entangled in her tether and had fallen into a ditch. It had never occurred to the boy to rescue her. The two brothers helped her out of her predicament and she lived a long and useful life, but the incident gave rise to a group of poems second to none in combined humor and pathos.

The Holy Fair

The contest between the Auld Lights and the New Lights occasioned a fairly wide group of poems superficially of too flippant a manner toward spiritual subjects. Actually, however, as in *The Holy Fair*, this satire is directed not against any sacred ideal but against hypocrisy.

Halloween

Halloween is an illustration of that passion for prying into the future so characteristic of unlettered people. A typical Halloween party is described, most of the many mystic rites having as their object the gaining of some information in regard to a future husband or wife.

The Cotter's Saturday Night

The Cotter's Saturday Night is a picture of life in a humble Scotch cottage. On Sabbath eve, the family meet for simple devotions. Although the father represents Burns's own father, the other members of the family are not taken from real life but are typical of the folk of the community. This poem is one of the most popular of Burns's, possibly because it has less Scottish dialect than most of his poetry.

The Jolly Beggars

The Jolly Beggars is a cantata of five or six hundred lines, based on Burns's interest in a group of beggars making merry in an ale house kept by Mrs. Agnes Gibson ("Poosie-Nancy"). Carlyle praises the composition highly.

To a Mouse

Pathos arising at the sight of suffering in a defenseless animal reaches its height in *To a Mouse*. Burns's plowman turned up a mouse from the soil and was about to kill it when Burns intervened. Soon afterward Burns wrote the poem suggested by the incident. Like many of his poems, it ends with an application to human life:

"But, Mousie, thou art no thy lane
In proving foresight may be vain;
The best-laid schemes o' mice and men
Gang aft agley,
And lea'e us naught but grief an' pain,
For promised joy!"

To a Mountain Daisy

This sympathy in the heart of Burns extends even to the flowers, as shown in *To a Mountain Daisy*, written after he had turned a daisy down with the plough. In applying the theme to the many tragedies of human life, he apparently refers to his own lot, in the lines:

"Such is the fate of simple bard,
On life's rough ocean luckless starred!"

Tam o'Shanter

Tam o'Shanter is probably the best known of Burns's poems. It is based on a legend associated with Alloway Kirk. One fine market day a farmer of Carrick was detained in Ayr (by business or the hospitality of the Ayr ale house) until nearly midnight. As he passed Alloway Kirk, he was surprised to see the windows lit up and to hear the sounds of revelry. Creeping up to a window, he saw many of the townsmen of his acquaintance scantily clad and dancing to the piping of Old Nick. So amusing did one of these look that Tam burst into laughter. As soon as the band recognized the presence of an onlooker, they left their dance and started in pursuit. As Tam and his horse galloped across the middle of the bridge over the river Doon, the pursuit stopped, as Satan himself, according to the traditions of the time, cannot pass beyond the middle of a river. But one old crone caught the tail of his horse at the

last moment, and off it came as if struck by lightning. The truth of Tam's story could easily be proved by the tailless condition of the horse. Carlyle criticised the poem severely, yet its merits have made it popular and at least it contains these lines of deep psychological importance:

"But pleasures are like poppies spread,
 You seize the flow'r, its bloom is shed;
 Or like the snow falls in the river,
 A moment white—then melts forever;
 Or like the Borealis race,
 That flit ere you can point their place;
 Or like the rainbow's lovely form
 Evanishing amid the storm."

To a Louse

No poem is better illustrative of the poetic vision of Burns than *To a Louse, on seeing one on a lady's bonnet at church*. No more lowly subject could have been chosen, and yet the poem has a dignity of its own. As the poet watches the progress of the louse among the dainty laces of the bonnet, now lost to view among the ribbons, now climbing to the topmost pinnacle of the headgear, he reflects upon the audacity of the insect and upon the confident innocence of the lady upon whose hat it had intruded. The poem ends with an application to human life expressed in the lines which have become so familiar:

"O wad some Power the giftie gie us
 To see oursel as ithers see us!
 It wad frae mony a blunder free us,
 An' foolish notion.
 What airs in dress an' gait wad lea'e us,
 An ev'n devotion!"

It is possible that Burns with his acute sensitiveness may have had his own experiences in mind when he chides the louse for intruding into an environment for which it is unfitted.

MILTON'S POEMS

L'Allegro and Il Penseroso

First among the minor poems of Milton is the companion set of poems, *L'Allegro* and *Il Penseroso*, representing two types of human nature or two moods in the same individual. The titles are taken from two Italian words suggesting cheerfulness and melancholy, although Milton does not represent the two moods as extremes. Both poems abound in classical allusion and at the same time have elements of romanticism, particularly an interest in nature. The two poems have much in common, as may be seen from a comparative study of their content.

The charm of *L'Allegro* and *Il Penseroso* is found not merely in their perfection of form, but also in the rare beauty of word, line, and passage. Many of the lovely, colorful lines and light, airy rhythms seem hardly characteristic of a man of Milton's austere nature.

L'ALLEGRO

Introduction

(*Lines 1-40*)

I. Banishment of Melancholy

- A. *Parentage of Melancholy*.—Cerberus and blackest Mid-night.
- B. *Birthplace of Melancholy*.—A Stygian cave.
- C. *Place of Banishment*.—Some uncouth cell in dark Cimmerian desert.

II. Invocation of Mirth.—Under names of Euphrosyne and Mirth.

III. Parentage of Mirth

- A. *Classical genealogy.*—Father, Bacchus; Mother, Venus.
- B. *Milton's suggestion.*—Father, Zephyr; Mother, Aurora.

IV. Companions of Mirth

- A. Jests and youthful jollity.
- B. Quips (sharp bright sayings), and cranks (odd turns of speech), and wanton wiles.
- C. Nods, and becks and wreathed smiles.
- D. Sport that derides wrinkled Care.
- E. Laughter holding both his sides.
- F. Liberty, the mountain nymph.
- G. The poet, if permitted.

The Day of L'Allegro

(*Lines 41–134*)

I Morning (*Lines 41–80*)

- A. *Morning Sounds.*—The song of the lark, the crowing of the cock, the hounds and the horn.
- B. *Morning sights.*—Sunrise and brilliant cloud effects.
- C. *Morning Occupations*
 - 1. The walk by the elms or on hillocks green.
 - 2. The work of the whistling plowman.
 - 3. The milkmaid's tasks.
 - 4. The mower's preparation for his day's labor.
 - 5. The shepherd's sheep-counting.
- D. *Rural sights*
 - 1. Russet lawns and fallows gray.
 - 2. Mountains and clouds.

3. Meadows dotted with daisies.
4. Shallow brooks and rivers wide.
5. Towers and battlements bosomed in tufted trees, the home of some village belle, "the cynosure of neighboring eyes."

II. Mid-day and afternoon (*Lines 81-99*)

- A. The mid-day dinner of Corydon (the shepherd), Thyrsis, and Phillis.
- B. The sheaf-binding by Phillis and Thestylis.
- C. Dancing and play in the shade of the trees to the music of merry bells and jocund rebecks (fiddles).

III. Evening (*Lines 100-134*)

A. *Evening occupations*

1. *Amusements in the country*.—Drinking of spicy nut-brown ale; the fairy tales told by the country people.
 - (a) The story of fairy Mab.
 - (b) The maid's story of how she was pinched and pulled by mysterious fingers.
 - (c) The youth's stories of the Friar's lantern or will o' the wisp, and of the goblin or "lubber" (clownish) fiend that worked all night and was paid by being given a bowl of cream.
2. *Amusements in the city*.—Social life in various forms, tournaments, elaborate weddings, theatres presenting the comedies of Jonson or Shakespeare.

Conclusion

(*Lines 135-152*)

I. Choice of music

- A. Lydian airs (the softest of all Greek forms).
- B. Immortal verse.

- C. Music of elaborate or polyphonic form, yet so skillfully composed as to have an effect of simplicity.
- D. Music so beautiful that Pluto on hearing it would have set free Eurydice.

II. The poet's choice of Mirth as a companion.

IL PENSEROSO

Introduction

(*Lines 1-62*)

I. Banishment of vain deluding joys

- A. *Parentage*.—Fatherless, the brood of Folly.
- B. Utter worthlessness.
- C. *Place of banishment*.—Some idle brain, or to a brain filled with foolish fancies.

II. Invocation to Melancholy

- A. *Appellations*.—Goddess sage and holy; divinest Melancholy.
- B. *Appearance*.—A visage too bright to be looked upon, and therefore garbed in black, "staid Wisdom's hue," which might have suited the beauty of
 - 1. The sister of the Ethiopian prince Memnon, who helped Menelaus at the time of the Trojan War.
 - 2. The Ethiopian queen, Cassiopeia, who after her death became a constellation.
- C. *Parentage*.—Mother, Vesta, goddess of domestic virtues; Father, Saturn, a god of solitary temperament.
- D. *Birthplace*.—Mount Ida.
- E. *Companions*
 - 1. A pensive nun (although this is possibly another appellation for Melancholy).

2. Peace and quiet.
3. Spare (thin) fast.
4. Leisure.
5. Contemplation (one of the cherubim mentioned by the prophet Ezekiel as having the special faculty of the knowledge and contemplation of divine things).
6. Silence, unless interrupted by the song of Philomel, the nightingale (in contrast to the lark in *L'Allegro*).

The Day of II Penseroso

(*Lines 63-154*)

I. Evening Occupations (*Lines 63-84*)

A. *Out-of-doors*

1. Listening to the nightingale.
2. The solitary walk.
3. Listening to the curfew.

B. *Within doors*

1. Sitting quietly in the firelight.
2. Enjoying the silence broken only by the cricket on the hearth and the bellman (the night watchman who cried the hours).

II. Night (*Lines 85-120*)

A. *Reading*

1. *Philosophy*

- (a) *Thrice-great Hermes*. (The reference is to Hermes Trismegistos, an Egyptian philosopher.)
- (b) Plato
- (c) Philosophy which studies the problems of life after death and the constitution of matter.

2. Tragedy

- (a) Tales of Thebes.—(Milton probably refers to such dramas as the *Oedipus Tyrannus*, *Oedipus Coloneus*, and *Antigone* of Sophocles, and the *Seven Against Thebes* of Aeschylus.)
- (b) Tales of Pelops' Line. Dramas of the families of Agamemnon and Menelaus, grandchildren of Pelops.
- (c) Tales of Troy. Dramas such as the *Ajax* of Sophocles, and *The Trojan Women* of Euripides.

3. Music**4. Poetry**

- (a) Chaucer's *Squire's Tale* of Cambuscan, a Tartar king, and his sons and daughter.
- (b) Other poets who, in allegorical form, sang of tournaments. (The reference is probably to Spenser.)

III. Day (Lines 121–154)

- A. Appearance of Dawn in her cloud garments.
- B. Dew fall.
- C. Sunrise.
- D. *Morning occupations*
 - 1. Walks in the woods.
 - 2. Dreams by the brook.

Conclusion*(Lines 155–176)*

- 1. Choice of religious music and ecclesiastical architecture.
- 2. Anticipation of an old age spent in a peaceful hermitage.
- 3. Final choice of Melancholy as a companion.

COMUS

Comus was originally called simply *A Mask* and was not given its present title until almost a century after it was written. The title *A Mask* was quite suitable, for few compositions under that name have been more characteristic. The mask represents a form of drama introduced into England from Italy during the reign of Henry VII. It had at that time little literary value but was characterized by gorgeous and extravagant spectacular effects. Later, Ben Jonson gave it literary form, Thomas Giles developed the dance element, and Inigo Jones designed settings of great beauty. An ethical note was added by Milton, who used an appropriate occasion and his poetic gift to point out the moral that strength lies in consciousness of virtue.

SYNOPSIS

Lines 1-92.—The scene is a wild wood and the stage is darkened to indicate night. Enter the Attendant Spirit, whose home is before the starry threshold of Jove's court and who is allowed to come to earth to aid those few mortals whose aspirations are high. Among this choice number is the family of a noble peer who has just been entrusted with the guidance of an old and haughty nation (a compliment to the Earl of Bridgewater who has just been made Lord President of Wales). His fair offspring, coming to attend their father's installation into his new estate, become lost in a wood haunted by a dangerous sorcerer, Comus. This god of riotous revelry is the son of Bacchus and Circe. With his crew he frequents the woods and, waylaying travellers, tries to induce them to drink an enchanted liquor from his enchanted glass, thus changing their countenances into those of beasts and adding them to his crew. To save the young travellers from this enchanter, the Attendant Spirit has been sent from heaven and has assumed the guise of Thyrsis, a shepherd in their father's household.

Lines 93-330.—As Comus enters, the Attendant Spirit ren-

ders himself invisible. The sorcerer bears a glass in one hand and a charming rod in the other. He is attended by his rout of monsters, who have heads like those of wild beasts but in other respects resemble men and women in glittering apparel. They approach with torches in their hands, making an unruly and riotous noise, knitting hands and dancing. Hearing a light footstep, Comus orders them to cease their dance and conceal themselves among the trees. By his magic art Comus can tell that the footstep is that of a pure maiden; so by some "dazzling spell" (possibly implying a blaze of blue light as the actor makes the gesture of throwing), he prepares to disguise himself and meet the maiden. The Lady then enters explaining to the audience after the manner of the Greek drama that she was walking through the wood with her brothers and, having grown weary, has sunk down for rest while her brothers step into the neighboring thicket in search of berries. It is now midnight and she has tired of waiting and is searching for her brothers. Hearing the sound of merriment and assuming that it comes from a group of country people celebrating a plentiful harvest, she has come to the spot from which the voices seem to emanate, and, in the hope that her brothers may hear, sings a song, *To Echo*. At the close of the song someone steps from the obscurity of the wood, but it is not her brother; the form seems to be that of a shepherd, who hails her as a miracle and praises her singing. She demurs at this praise but explains her situation and accepts the offer of the stranger to take her to a humble cottage where she will be safe until morning.

Lines 331-658.—No sooner have Comus and the Lady gone than the brothers enter. Both worry about their sister, but the elder brother tries to calm the fears of the younger by assuring him that the maiden is well armed with the miraculous power of chastity. So convincing is he that the younger brother exclaims at the beauty of philosophy. Suddenly both are startled by the sound of a holloa heard from the woods. Drawing their swords, they await a possible robber but are relieved at the

sight of one whom they suppose to be their father's shepherd. He renews their alarm by telling of the dangers of the wood and of what he has observed of Comus and their sister. At this news the brothers are eager to rush to the haunt of the magician and drag him to death. The Attendant Spirit warns them that Comus has the power of reducing to weakness any assailant who attacks him, but he proposes that, by the aid of a magic herb which he himself has been given, the three confront the sorcerer in his hall, break his glass, spill his liquor and seize his magic wand. The brothers agree to his suggestion and the three leave the stage.

Lines 659-956.—Now the scene changes to a stately palace, with soft music and a table spread with dainties. Comus and his rabble appear before the Lady, who is seated in an enchanted chair and is in danger of being turned into an alabaster statue. But the final exercise of Comus's power has not been made and will not be until she consents to drink from his glass. Then follows an argument between Comus and the Lady, which includes his reasoning in favor of all sensual enjoyments and her answering arguments in favor of temperance and self-discipline. As Comus is in the act of holding the glass to the lips of the Lady, the brothers rush in with drawn swords, wrest the glass from his hand, and dash it to the ground. (Macaulay suggests that Milton had in mind the violence of the Regicides who executed Charles I.) Comus and his rout escape, and the Lady has nothing more to fear from him, but she is still forced by his magic power to remain in the enchanted chair. Fortunately Thyrasis (the Attendant Spirit) has one more expedient for the rescue of the Lady, a device which he suggests after he has reproved the brothers for their impatient action. In British legend the story is told of how Sabrina, daughter of Lochrine, in order to escape her step-mother, Gwendolen, flings herself into the river which has since borne her name, the Severn.

From that time she has been the goddess of the river and it is her privilege to protect maidenhood in distress. To this nymph Thyrsis makes his appeal in song, and she appears in answer. She sprinkles water on the Lady, and placing her hands on the magic chair, releases her.

Line 957-end.—The last scene is in Ludlow Castle, where a group of country dancers are entertaining the company. At a word from the Attendant Spirit they cease dancing, and the Lady and her brothers are restored to their parents. More dancing follows and the mask ends with an epilogue in praise of Virtue.

It is not clear how much of an allegory Milton had in mind. The dark forest may represent life; Comus, the powers of evil; the wand, the force of habit; the brothers, man's well meaning but ineffectual human relationships; the glass of liquor, any form of temptation or self indulgence; the Attendant Spirit, supernatural aid; and the herb and the drops of water, any material instruments which Heaven deigns to use for man's assistance.

LYCIDAS

Lycidas is an example of the *pastoral elegy*. Pastoral poetry, beginning with an attempt to reproduce the actual conversation of shepherds, grew into an artificial form in which the supposed vocabulary and imagery of shepherd life in the Sicilian uplands was transferred into a conventional city or academic setting. Many great poets have used the pastoral form, among them Horace, Catullus, and Virgil in Rome; Belleau in France; and Ben Jonson, Marlowe, Spenser, and many others in England.

Lycidas, a Monody was written in memory of Edward King who attended Christ's College when Milton was a student at

the university. While King was going from England to Ireland, the ship struck a rock on the Welsh coast and he perished with many others. The following year (1638), the friends of King prepared a memorial volume for which Milton wrote *Lycidas*, by far the best contribution.

SYNOPSIS

Introduction

(*Lines 1-14*)

Milton has written very little since the composition of *Comus* in 1634. He begins his new poem with a charming metaphor descriptive of his return to creative work, saying that once more he is called, unfortunately prematurely, to pluck the laurel, myrtle and ivy sacred to poetry. Taking the role of a shepherd, he gives as the occasion for this new incursion into the field of poetry, the death of young *Lycidas*, a fellow shepherd and himself a poet.

Appeal to the Muses

(*Lines 15-22*)

Milton calls upon the Muses to pay their tributes to the memory of *Lycidas*, hoping that, when his own ashes are entrusted to the urn, there may be some one to lament his loss.

Reminiscences

(*Lines 23-49*)

As shepherds, *Lycidas* and his friend frequented the same fields, tending their flocks together from the opening of the

eyelids of the dawn, till the gray fly wound her horn at night, singing their rural ditties, watching the dancing of rough satyrs and fauns with cloven heel, while the older shepherd, Damoetas, loved to listen to their merriment. In such a manner, Milton implies, did King and his friends associate in college work and play, watched with sympathy by their instructors. But those days are over and the shepherds grieve at their loss as if some great calamity has visited them.

Attempts at Fixing Responsibility for King's Death

(Lines 50-64)

Milton reproves the nymphs, who if they had been present near Mona (Anglesea) or the river Dee when the accident occurred, might have prevented the death of Lycidas. He checks himself in the midst of this reproof by recalling the fact that the Muse Calliope herself was unable to save her son Orpheus from the fury of the Thracian women.

First Digression (On Fame)

(Lines 65-84)

Since life may end so suddenly, why devote one's self to duty and labor? Why not enjoy the luxuries of idleness, of sporting with Amaryllis in the shade or "with the tangles of Neaera's hair?" The spur which impels a poet to his most careful work is fame, "That last infirmity of noble mind." But it seems to be man's lot, just at the moment when he seems to

be on the point of receiving the reward of his labor, to have the blind Fury (Milton meant Fate), Atropos, with her abhorred shears, cut the thread of life. As the shepherd-poet reflects with sad philosophy upon this end, Phoebus, here the god of poetry, touches his ear, the seat of memory, reminding him that Fame lies not in the false show that displays itself like glittering tinsel to the world, nor in rumor, but in the praise bestowed by Jove and in reward in Heaven.

Return to the Pastoral Vein

(*Lines 85-103*)

Realizing that he has digressed from his primary purpose, the poet apologizes to the pastoral geniuses—the fountain Arethuse, standing for Sicily, and Mincius, the river which flows by the birthplace of Virgil. He is now ready to listen to Triton, who comes from Neptune to discover the cause of the fatal shipwreck. Aeolus, god of winds and son of Neptune, testifies that the sea was so calm that Panope and her sister sea nymphs were playing upon its surface. The responsibility is finally laid upon the ship, cursed by having been built in an unlucky hour and during an eclipse.

Second Digression (On the Church)

(*Lines 104-131*)

Among the mourners of Lycidas is St. Peter, introduced into the poem because King had intended to become a clergyman. Considering Lycidas his most promising shepherd, he grieves that such a one should have been taken instead of the many who enter the priesthood for their own advantage. The expression “blind mouths” which Milton uses to describe the clergy, has been condemned by Johnson, but to Ruskin it seemed appro-

priate. A bishop is one who sees. A pastor is one who feeds. Therefore, one who cannot see and who wants always to be fed is unworthy and incapable of becoming a servant of the church.

Return to the Pastoral Vein

(Lines 132-185)

Apologizing once more for the intrusion of so stern a note, the poet invokes Alpheus, the river god associated with the Sicilian pastoral. The passage which follows is an exquisite description of flowers suitable for decking the hearse of Lycidas: the early primrose, the pale jessamine, the pansy freaked with jet; in short "every flower that sad embroidery wears." He justifies himself for assuming that the body of Lycidas is present by the suggestion that the shepherd's grief may be assuaged by nourishing such an illusion. In reality, he adds, no one can tell whether the body has been washed to the shores of Spain or to some other remote coast. But wherever the body may have been carried, the soul of Lycidas is above "in the blest kingdom meek of joy and love."

Conclusion

(Lines 186-193)

Returning to his own personality, Milton describes "the uncouth swain" as having at last finished his song, noted the close of day, wrapped his mantle closer about him, ready to start on the morrow to fresh fields and pastures new—all this suggestive of Milton's own plans to widen the fields of his experience.

POEMS OF JOHN KEATS

Lamia

Lamia is a fanciful adaptation of the tradition that there exists a kind of serpent, partly human, which has the power of enkindling affection and disappearing, to the ruin of its victim.

Hyperion

In *Hyperion*, Keats tried his hand at imitating Milton. The poem is a fragment, recast many times. It tells the story of the meeting of the Titans, who plan to regain their lost supremacy. One after another admits the impossibility of this achievement, as brute force must inevitably give way to intellect, but Hyperion, the sun god, is the last to accept defeat.

Isabella and the Pot of Basil

This is a narrative poem based on a plot of Boccaccio's. The hero and heroine were two lovers who for some time kept their love a secret from the heroine's rich brothers. The love was at last discovered and the lover killed by the brothers. Isabella found the body and buried the head in a pot over which she planted basil (a plant of the mint family). She seemed so attached to this plant that her brothers became suspicious, discovered the head, and, filled with remorse, left their native city, leaving Isabella to weep herself to death over her double loss. Leigh Hunt commended highly the delicate skill with which Keats wove this story into poetic form.

The Eve of Saint Agnes

The Eve of Saint Agnes is a poem telling a story the action of which takes place on the eve of Saint Agnes, January twentieth. Saint Agnes was a Roman maiden who suffered

martyrdom in the reign of Diocletian, a late Roman emperor. The superstitious young maidens of an earlier generation believed that by performing certain rites on the eve of the holy day sacred to Saint Agnes, they could catch a glimpse of their future husband. In Keats's poem Madeline has been separated from her lover by her kinsmen, who wish to get possession of her fortune. On Saint Agnes' Eve, her lover Porphyro goes to her chamber and induces her to elope with him while her kinsmen are carousing in another part of the castle. The picture is encrusted with rich detail and imagery. The old Angela (Goody) is the conventional nurse of drama.

La Belle Dame Sans Merci

Another and simpler narrative poem is *La Belle Dame Sans Merci*. Chaucer has a poem on the same subject, which is supposed to have been a translation of an old French poem giving a "dialogue between a gentleman and a gentle woman who, finding no mercy at her hand, dieth of sorrow." Keats's poem is a simple narrative that gives the effect of a ballad. It has not the regular ballad meter (iambic tetrameter followed by iambic trimeter) but a meter of its own: three lines of iambic tetrameter followed by a line of iambic dimeter. The "wretched wight" of the poem found in the meads a beautiful lady who returned his love and took him to her elfin grotto, where he fell asleep. In his dreams, kings, knights, and warriors came to him and warned him,

"La belle Dame sans merci
Hath thee in thrall!"

He awoke from these dreams to find himself alone. This poem has been variously interpreted; the meaning most frequently found in it is that it expresses the elusive nature of love.

Fancy

This is an expansion of the theme expressed in its opening lines:

“Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet pleasure melteth,
Like to bubbles when rain pelteth.”

Bards of Passion and of Mirth

This poem, written on the blank page of one of the comedies of Beaumont and Fletcher, is a tribute to the men of genius who once influenced their generation on earth. It fancies the experiences of their souls in heaven and the existence they are still enjoying in the memories of those whose lives on earth have been made stronger by their message.

Lines on the Mermaid Tavern

This poem is a similar tribute to the choice spirits who congregated at the famous inn. The poem suggests that even in Elysium there are no such delights as those found in the human companionship of the Mermaid Tavern.

Robin Hood

This charming poem, written, like the three preceding ones, in iambic tetrameter, expresses regret at the passing of the romantic age of forest chivalry.

To a Nightingale

One of the highest forms of poetry is the ode. In its strictest sense, the ode is of Greek origin and consists of opposing choruses of similar form, called the *strophe* and the *antistrophe*.

followed by an *epode* of a different form. A simpler meaning of the word ode is "a lyric of lofty sentiment in irregular form." It is this simpler but lofty form of poetry which the odes of Keats represent. Probably Keats's greatest ode, *To A Nightingale*, was written during the period of despondency that followed the death of his brother Tom. A nightingale had built its nest near Wentworth Place, the home of one of Keats's friends. Keats was so affected by the song of the nightingale that one morning after breakfast he took his chair out under a plum tree and wrote the poem. In this rhapsody he analyses his emotions to discover the cause of his heartache and lethargy. He feels as though he has drunk some dull opiate and sunk into the River of Oblivion. He has no envy of the nightingale, but rather feels happy in that she can sing the song of summer in the midst of the cool recesses of the forest. In order that he too may fly to the forest, he longs for a magic potion, a draught of wine, inspiring as the waters of the Hippocrene spring which gushes forth from Mount Helicon. Faded away among the leaves of the forest, he may forget those pains the bird has never known: the fear of sickness, of old age, of death. Although this potion is not forthcoming, he can fly upon the wings of Poesy. Reaching the haunts of the nightingale, he rejoices in the darkness of the forest, scents the sweet odors of hawthorn and violet and muskrose, and listen to the song above him. Here it seems to him that death would come sweetly, with the bird of night singing his requiem as midnight marks the passing of his soul. Man is destined to death; but not the nightingale—she is ageless. As she sang in the days of Ruth, and before the magic casements of faery land, she sings today. In the midst of his reverie, he is called back to the realities of life, finding that the illusions of fancy are not so permanent as the heart might wish. The song of the nightingale fades in the distance until the joy the poet has experienced in her music seems but a dream.

Ode on a Grecian Urn

In a series of illustrations of vases and candelabra, compiled by the son of Piranesi, the Italian master of etching, is pictured an old weather-beaten marble urn. For a long time this urn stood in the garden of Holland House in London. The figures on the side are reminiscent of those described by Keats in his *Ode on a Grecian Urn*. The poet plays with the fancy that the sculptor had caught the transient wooing of lovers, the piping of Sicilian shepherd boys, and the procession leading to the sacrifice of the garland-decked heifer, and that he committed these to marble, giving them immortality. Graven in marble, the lover pursuing his sweetheart can never feel the print of her kisses upon his lips, but he can never suffer the pain of seeing age wither her beauty or her love for him wane. The trees may not bear fruit, but their leaves will never fall. The piper will never weary of piping, and his songs will be forever new. The poor little town which the procession has left empty, must remain evermore empty, for every soul has been caught in a marble immortality which will allow no return. The thought that generations past have seen this urn and that generations to come will enjoy its beauty leads to a contemplation of the continuity of life as hard to realize as the idea of eternity. Accepting the limitations of the human mind, we learn the lesson of the urn:

“‘Beauty is truth, truth beauty,’ that is all
Ye know on earth, and all ye need to know.”

Ode to Autumn

The charm of the *Ode to Autumn* lies largely in the illusions arising from the vivid personifications of Autumn. Keats pictures Autumn as an actual active personality, cooperating with the sun in bringing to maturity the fruits of the vines,

the apples on the orchard trees, the gourds, the hazel nuts, and in renewing the budding of the late blooming flowers that the bees may have more honey for their cells, already overladen with the gifts of Summer. Autumn thus personified is not always busy, but may be idle, sitting carelessly upon a grassy floor, fallen asleep over a half reaped furrow, "drowsed with the fume of poppies; or, in moments of activity, crossing a brook, carefully balancing a heavy load on head, or watching the last oozings from the cider press. The last stanza reminds the reader of the French lyric, "Where are the snows of yester year?" Where are the songs of spring, the poet asks. And in the reply we are reminded of the many autumn melodies that come in partial compensation for the loss of those of spring: the choir of gnats wailing along the river; the bleating of the lambs; the chirping of the hedge-crickets; the whistling of the red-breast and the twittering of the swallows.

Ode to Melancholy

A short but poignant ode is the *Ode to Melancholy*. Not to the river of forgetfulness nor to the dark magic of poisonous herbs; not to the birds and insects associated with sadness, should man go when he seeks melancholy. Rather shall he look for her in the beauty of the rainbow or of the spring flowers, in all lovely things of life, even in love itself. True melancholy reigns only when Beauty passes, when Joy bids adieu, when Pleasure is on the verge of turning into Pain. Wise and rare is he who realizes this truth.

POEMS OF PERCY BYSSHE SHELLEY

As noted in the case of Keats, it is not always in his longest poems that a poet is at his best. The longer poems of Shelley, *Queen Mab* and *The Revolt of Islam*, are mainly propaganda for a larger freedom in life. *The Cenci* is a gruesome tragedy of an old Italian family in which a daughter's justifiable fear of her father leads to the ruin of a whole house. *Swell-foot the Tyrant* professes to be a translation of the *Oedipus Tyrannus* of Sophocles (the title being a too literal translation of the Greek title), but it is not to be taken too seriously. *Adonais*, an elegy on the death of Keats, is a close imitation of a poem by the Sicilian poet, Bion, on the death of another Sicilian poet, Moschus.

Epipsychidion

This is a term using the figure of the 'butterfly' to express the evanescent nature of the soul. The poem was addressed to a young girl of an Italian family, Emilia Viviani, with whom Shelley and his wife were at one time friendly and who entered a convent.

Lines Written among the Euganean Hills

This poem is a lovely study of the beauty of the Italian cities. It includes a well developed metaphor, comparing the desolation of life to that of the ocean, broken only by islands of relief.

Ode to the West Wind

This famous ode is sometimes considered a group of five sonnets, as it consists of five stanzas of iambic pentameter, each

arranged in four tercets and a couplet. The first stanza (or sonnet) describes the West Wind in its twofold capacity of Destroyer and Preserver. The multicolored autumn leaves it drives into oblivion; but upon the winged seeds it acts as a preserver, conveying them to their bed where they may lie until the spring breezes blow.

The second stanza describes the effect of the West Wind upon the clouds which serve as heralds of the approaching storm. The solemnity of the dark and stormy accumulation of clouds on an autumn night is described with a grandeur suggestive of an almost religious emotion.

The spirit of the third stanza, on the contrary, is one of sensuous indolence. The stanza describes the warm streams of the placid Mediterranean with its beautiful isles and clear waters, beneath which lie the wondrous forms of the forest life of the sea.

The fourth stanza is more subjective. Shelley sees the West Wind in its potential relation to his own personality, and longs to be a leaf, a cloud, a wave—that he may be wafted along by its impetuous force. Even the feeling of freedom of his boyhood, if it could return to him, might satisfy this longing in his soul for the companionship of this mighty liberating power of nature.

One form of relief is possible, as Shelley suggests in the fifth stanza: as the forest serves as the lyre of the West Wind, telling of the losses that life may bring, but promising a renewal of the vital forces when spring shall come, so may the poet, from the ashes of experience, awaken the latent sparks of hope by the words of his message to mankind. The last lines of this poem are among the most consoling in all poetry:

“if winter comes
Can spring be far behind?”

The Cloud

The Cloud is a lyric poem written in the first person, describing the various phases of the cloud. The poem consists of a fresh and beautiful series of natural pictures, yet it has reasonable scientific accuracy. It notes the beneficent effects of the cloud on flowers, buds, and growing grain, on streams and pine-clad mountains, on the earth and ocean. The companions of the cloud include the sunset and sunrise, the moon and the sun, all powers of earth and air. The poem is written in a rhythmical combination of tetrameter and dimeter, of iambs and anapests.

To Night

To Night is one of the most beautiful of Shelley's lyrics. It begins and ends with an appeal to Night to hasten her coming, as the poet from morning until the close of day has looked forward to her return. Death and Sleep have both answered the poet's call, but, although both will come in their turn, it is Night, beloved Night, whose arrival is now passionately awaited.

Lines Written in Dejection near Naples

This poem was written when Shelley was depressed by his separation from his wife, by the death of one of his children, and by a fear that he was contracting consumption. He describes the beauty of sea and shore, yet he grieves that in the midst of so much beauty he feels no contentment in the present nor hope for the future. His despair is not violent, but gentle, and he feels that, like a tired child, he could lie down and quietly weep life away with the sea singing its last song to his dying ear. The last stanza is strangely prophetic of the manner of Shelley's death.

Music When Soft Voices Die

Into the eight lines of this lyric much beauty is condensed. As the memory of music lingers after the song has died away, as the odor of violets persists after the flowers have faded, so do thoughts of the vanished loved one remain, like scattered rose leaves gathered and cherished after the rose has withered.

One Word Is too often Profaned

In this poem the conception of human love is raised to a high plane. The poet deprecates careless expression of affection and analyzes the feeling within his own heart as one of worship such as Heaven itself would not reject, and which he characterizes as

“The desire of the moth for the star,
Of the night for the morrow,
The devotion to something afar
From the sphere of our sorrow.”

POEMS OF WORDSWORTH**We Are Seven**

Among the poems interpreting child life, *We Are Seven* is probably the best known. In one of Wordsworth's walks he met a little girl of eight with whom he began a conversation, asking her how many sisters and brothers there were in her family. “Seven,” she answered, “two at Conway, two at sea, two in the churchyard, and I myself.” No amount of argument could change the answer of the child, who insisted that death had no effect upon the ties of family life. This incident Wordsworth elaborated into a poem, from which we may draw the conclusion that wisdom may come from the mouth of babes.

Alice Fell

Another poem of child life, *Alice Fell*, gives a tragic picture of the burden of poverty. The poet, riding in a stagecoach, hears the sobs of a child. It is discovered that a little girl's coat has been caught in the back wheels of the coach and ruined. The child is taken into the coach and her sobs are quieted. She tells a sad story of her orphaned condition, her poverty and her grief over the loss of her coat. A little gladness is instilled into her life when arrangements are made to provide her with a warm and beautiful new coat.

Michael

Of the poems dealing with the dignity of peasant life, *Michael* is a typical example. It is the story of the tragedy in the life of a peasant and his wife, who are very devoted to their only son. Anxious to give him every opportunity for advancement in life, they send him to the city, although the idea of separation from him seems more than they can bear. Their sorrow is made more poignant by the fact that the son proves unworthy and passes out of their lives in disgrace. The old peasant lingers on, taking a melancholy satisfaction in working on the construction of a sheep fold which he and the boy were to have made together. After the slow passage of many sad years, the peasant dies, the fold still unfinished.

Tintern Abbey

The greatest of the poems of Wordsworth, among the greatest in the English language, are those dealing with the interpretation of nature and its relation to the spiritual life of man. One of these is *Lines Composed a Few Miles above Tintern Abbey*. In this poem Wordsworth broods over the contrast between the rapture of his earlier communion with nature and the more sober and meditative visions of his maturity. He

traces the stages in his development from the time when mere animal spirits sufficed to keep him happy, through the stages of the love of nature that developed within him: his passion for each manifestation of nature (the mountains, woods, rocks and cataracts being sufficient in themselves to give him exquisite pleasure); his gift of reading in nature the lessons of humanity; and lastly, his appreciation of nature as the expression of a presence above man's experience. He recommends Nature to his sister as a power that can instruct the mind and lift the heart so completely above the evils of daily life that they cease to disturb the soul.

Ode on Intimations of Immortality

This ode is one of the most lofty examples of English verse. More than any other poem it illustrates Wordsworth's power of viewing mankind with "a sublime exaltation." Its theme is similar to that of *Lines on Tintern Abbey*, in that both contrast the rapture of the poet's earlier communion with nature to the more sober and meditative visions of his maturity. But in the *Lines on Tintern Abbey* the lost ecstasy is represented as a "state of intoxicated and thoughtless sensation" from which the mature mind recovers. In the *Ode on Intimations of Immortality* the "lost rapture" is due to those memories of a previous existence which we bring with us at birth but lose as we grow older.

The first stanzas express the poet's sorrow that the beauties of nature have lost the celestial splendor with which they were once endowed. The songs of the birds, the charm of moonlit waters, the thunder of cataracts and of mountain echoes, even the Pansy at the poet's feet—all suggest that something has been lost, and Wordsworth asks,

"Whither is fled the visionary gleam?"

The answer to this question Wordsworth embodies in the greatest stanza, the "theme stanza," of the poem:

"Our birth is but a sleep and a forgetting:
 The Soul that rises with us, our life's Star,
 Hath had elsewhere its setting,
 And cometh from afar;
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home:
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing Boy.

* * * * *

The Youth, who daily farther from the east
 Must travel, still is Nature's Priest,
 And by the vision splendid is on his way attended;
 At length the Man perceives it die away,
 And fade into the light of common day."

Wordsworth does not express a belief in immortality, but says that he has *intimations* of immortality from the recollections of his early childhood. He explains the celestial splendor with which all things seem to be clothed during our infancy and childhood, by the idea that we have all lived a previous existence, and that our memory of this previous, celestial existence is greatest during our early years. As we grow older this memory fades gradually, until the man, many years removed from his previous existence, "perceives it die away and fade into the light of common day." Wordsworth's suggestion of immortality is that at our earthly death we return again to that celestial existence from which we came—

Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home:

Seeing before him a little child, Wordsworth regrets not only that it will lose its heavenly visions all too soon but that it will even try to hasten the day when the last memories of its heavenly origin will disappear.

Asking whether there are no compensations for so great a loss, Wordsworth finds them to some degree in two things: first, in those moments of questioning when the delights of the senses fail to satisfy, or even to have reality, and we are visited by fleeting memories of our divine origin: and second, in that higher seriousness which arises from long observation of human mortality and which has lent a deeper sympathy to the poet's own interpretation of nature:

"Thanks to the human heart by which we live,
Thanks to its tenderness, its joys and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears."

The Yarrow Poems

Yarrow Unvisited and *Yarrow Revisited* are two companion poems. The first expresses the poet's fear that if he carried in his memory an ideal of any spot, he would lose his illusions on returning to the spot. In the second, he recounts his experiences in visiting Yarrow with Sir Walter Scott, finding the stream less changed than he who looked upon it, and leaving it with memories undimmed.

To the Cuckoo

Two poems, *To the Cuckoo* and *To a Skylark*, are among the many which are suggestive of Wordsworth's love of birds. The first recalls the poet's boyhood, as do so many of his poems. In analyzing the memories that the song of the cuckoo arouses, Wordsworth rejoices that his pleasure in listening to the song

is still intense, and that through the song, he can recreate the picture of the past and see the world as a faery place, fit habitation for so visionary a sprite.

To a Skylark

To a Skylark is an appeal to the bird to transport the poet with it high into the heavens in order that he may be freed from the grinding cares of earth. Realizing the impossibility of experiencing this release, the poet finds contentment in hearing the song of the skylark, and concludes:

"I with my fate contented, will plod on,
And hope for higher raptures, when life's day is done."

She Was a Phantom of Delight

Some of Wordsworth's poems were inspired by individuals. *She Was a Phantom of Delight* portrays the poet's wife at three different periods. In the first, her charms lay in her lovely eyes, her dusky hair, her cheerfulness and gaiety. In the second, the poet learned to appreciate her more practical virtues, her efficiency about the household, her comforting reaction to the demands of intimate home life. At this period Wordsworth describes her as

"A creature not too bright or good
For human nature's daily food."

But more characteristic than these qualities, are those which long experience has revealed: firmness of reason, endurance, foresight, strength, and skill—

"A perfect Woman, nobly planned,
To warn, to comfort, and command;
And yet a Spirit still, and bright
With something of angelic light."

Characteristics of a Happy Warrior

The ideal described in *Characteristics of a Happy Warrior* is often attributed to the personality of Lord Nelson, but Wordsworth himself says that he had in mind the character of his own brother John. Among the many characteristics ascribed to the Happy Warrior, the following are perhaps the most salient: (1) power to apply in actual life the ideals of childhood; (2) power to brighten his own path by the light of his own high endeavor; (3) willingness to learn; (4) interest in his own moral development; (5) power to transmute even the horrors of war into beneficial experience; (6) increased gift of sympathy as a result of experience which might render another callous to pain; (7) placability; (8) self knowledge and growth of purity of soul even as a result of temptation; (9) increased endurance as a result of exposure to suffering and distress; (10) power to govern his life by the exercise of reason; (11) ability to assume authority without taking advantage of others; (12) beneficent influence over those about him; (13) happiness as a lover; (14) power to meet an emergency; (15) power to find pleasure in simple scenes and diversions; (16) ability to play the game squarely, whether in a position of honor or in obscurity; (17) reliance on his confidence in Heaven.

“This is the happy Warrior; this is he
That every Man in arms should wish to be.”

ORATORY

The world's greatest orators have been men who have taken advantage of some specific and transient situation and have made it an excuse or occasion for the creation of a thing of living beauty.

The great speeches of all time seem to fall naturally into three classes: the *deliberative*, which discusses some future course, usually weighing the comparative merits of different courses; the *judicial*, which attempts to prove the right or wrong of some past action; and the *epideictic*, which is given in honor of some individual or group. Burke's *Speech on Conciliation* is an example of deliberative oratory; his speech at the trial of Warren Hastings represents judicial oratory; Webster's *Bunker Hill Oration* is largely epideictic in its method and purpose. Washington's *Farewell Address* conforms to the requirements of deliberative oratory, but a study of its long sentences and its lack of emotional appeal shows that it was better fitted for publication in the daily press and for the appreciation which comes from careful reading, than for declamation before an audience; and it is no surprise to the reader to discover that it was not publicly delivered, but printed in a Philadelphia newspaper.

BURKE'S SPEECH ON CONCILIATION

As a writer and as a man Burke was distinguished by a great variety of powers and interests. His versatility is shown in his interest in farming, aesthetics, science, theology, philosophy, and in humanity. He was distinguished for his depth and breadth of learning, his brilliancy as a companion, his industry, his hatred of vice, his strong sense of justice, his preference for the practical over the theoretical, and his almost uncanny power of seeing into the future.

Proem

(Paragraphs 1-8)

The *proem* of a speech may also be called the *exordium* or *introduction*. Its purpose is threefold:

1. It gives the occasion for the address.
2. It shows that the orator is qualified to treat his subject.
3. It conciliates the audience.

Burke's proem fulfills all these functions.

1. He first shows how propitious the occasion is for the presentation of a new idea concerning the relations of England with her colonies. The *Grand Penal Bill* (restricting the trade and commerce of the New England colonies to Great Britain, Ireland and the West Indies, and restricting the colonies from fishing on the banks of Newfoundland) has just been sent back from the House of Lords for certain modifications. This has made it possible for Parliament to adopt whatever new policy it may decide upon.

2. From the beginning of Burke's parliamentary experience,

he has been associated with some phase of the colonial problem. His first experience was contemporaneous with the *Stamp Act* of 1766 and its repeal. At that time a majority in Parliament was in favor of conciliatory measures, always Burke's plea, but between 1766 and March 22, 1775, Parliament has become more and more autocratic, the colonies have taken actual measures to prepare for war, and the great English public has become impatient. Burke's experience in studying the situation in America has made him a logical speaker in her behalf, and at the suggestion of Mr. Rose Fuller, once the chairman of the American committee, he now presents to Parliament some suggestions which may provide for future permanent tranquillity at home and abroad.

3. Burke conciliates his audience by his invariable courtesy and by the subtle way in which he avoids severe criticism of previous or existing policies in the government of the colonies.

Status

Presentation of the Question

(Paragraphs 9-14)

Burke expresses his proposition in one word—"peace." As a matter of fact, no one word is an adequate expression of a proposition. The word *peace*, however, strikes the keynote, and the proposition follows. Burke proposes, by removing the ground of difference (or cause for complaint) and by restoring "the former unsuspecting confidence of the colonies in the mother country," (a) to give permanent satisfaction to the people, and (b) to reconcile them to each other by the same ties and interests which bind them to England.

Burke divides his proposition into two main issues: (1) whether England ought to concede; and (2) what the nature of the concession should be.

Statement of Facts

(Paragraphs 15-47)

This section of the oration is sometimes called *argument by exposition*. In it the orator assumes that we have only to see conditions as they are, to come to a conclusion as to what course to pursue. If all human intellects functioned in a perfect and uniform manner, this assumption might be sufficient and much litigation might be avoided; but as all minds are more or less prejudiced by birth, race, creed, heredity, environment, self-interest, etc., some devices are needed to break down these prejudices. These devices come under the head of *proof*.

In stating the facts, *i.e.*, in showing the exact situation in the colonies, Burke considers six points:

A. The *population*, which he estimates as two million whites and five hundred thousand "others."

B. *Industries*.

1. *Commerce*, on which Burke presents two reports.

- (a) The first report contrasts the export trade from England to the American colonies in 1704 with the same trade in 1772, and shows that it has increased from £483,265 to £4,791,734, or to almost twelve times its amount at the beginning of the century.
- (b) The second report contrasts the entire export trade of England in 1704 with her trade to the American colonies alone in 1772. In 1704 the entire export trade of England was £6,509,000. In 1772 the export trade to the American colonies alone was £6,024,000, or within less than £500,000 of the entire trade at the beginning of the century. In 1704 the export trade of England to America

represented one-twelfth of her entire export trade ; in 1772 it represented one-third.

2. *Agriculture*.—The best illustration of the growth of agriculture in the colonies is found in the fact that at the beginning of the century it was necessary for England to send grain to the colonies to assist in their maintenance. Now England depends to a large extent upon the grain which the colonies send to her.
3. *Fisheries*.—So extensive has been the enterprise of America in regard to fisheries that Parliament has felt obliged to limit the industry by restrictive acts. (Note the *Grand Penal Bill*, the return of which from the House of Lords seemed so propitious to Burke.) The fisheries extend to all parts of the world ; Hudson Bay, the waters of the Antarctic seas, the coasts of Africa and Brazil are not too remote for these activities.

Digression on the Use of Force

(Paragraphs 32–37)

Burke feels that by this time many of his hearers may become so thoroughly convinced of the value of the colonies that they may think that these colonies must be retained by England at any price, even by force. In answer to this fallacy Burke presents four arguments against the use of force :

1. It is temporary.
2. It is uncertain.
3. It impairs the object. The colonies at the close of a long unsuccessful, defensive war would have but the shadow of their present power.
4. England has had no experience in favor of force as an instrument in the rule of her colonies.

Return to Statement of Facts

(Paragraphs 37-47)

C. *The temper and character of the people.*—A third condition existing in the colonies which calls for careful and tactful consideration by Parliament is a love of freedom or a fierce spirit of liberty, which may be ascribed to six causes:

1. The colonists are descendants of Englishmen, notably a liberty loving race.
2. Their form of government as found in their provincial legislative assemblies is essentially popular.
3. The activity of the dissenting religious principles in the North tends to create independence of thought and action.
4. The haughty spirit of the southern colonists is equally intolerant of imposition.
5. The universal interest in education, particularly that which leads to the practice of law, tends to make the colonists dangerous.
6. The remoteness of the colonies from the seat of government, a distance of over 3,000 miles, naturally contributes to disobedience of spirit.

Proof

(Paragraphs 48-66)

This attachment to liberty Burke neither commends nor condemns. He accepts it as a situation to be considered and faced as wisely as possible. He now enumerates the possible courses by which the situation may be met. (This method is called *argument by elimination*.) The three possible courses Burke suggests are as follows:

1. To remove the causes of the spirit of liberty.
2. To treat this spirit as criminal.
3. To comply with it as necessary.

The first of these is well nigh impossible. So wide is the continent, so much unused land still exists, that, even if grants of land were no longer allowed, settlement without grants would continue unhindered. To restrain the industries would be an easier task, and has been considered and even tried; but even if these restrictive acts should prove successful, they would only temporarily impoverish the colonies, make them more actively miserable, and leave them the resort to arms. To change the spirit in the colonies is equally impossible. Their ancestry cannot be changed; the learning they have acquired cannot be taken from them; religious persecution has ever proved unavailing; the haughty spirit in the South might be lowered by such methods as the enfranchisement of the slaves, but such a method would also militate against England herself; and, in the end, the ocean still remains, a barrier to the exercise of complete authority.

The second course—treating the spirit of liberty in its overt acts as criminal—is impracticable. No method exists of drawing up an indictment against a whole people; the colonies can hardly be said to be in rebellion, since pleading a privilege is not equivalent to rebellion; England cannot be both judge and litigant in her own case; and, furthermore, all attempts at criminal prosecution, as in the case of Massachusetts, have proved useless.

There remains but the third method, to comply with the spirit of the American colonies as necessary. In granting this necessity for compliance, Parliament may well discuss what the nature of her concession should be. Much of the following argument is in the form of a syllogism.

Major Premise.—Any plan which will remove the cause of the complaint will remove the complaint.

Minor Premise.—Burke's plan will remove the cause of the complaint.

Conclusion.—Therefore, Burke's plan will remove the complaint.

In order to remove the complaint, it is necessary to understand just what is the complaint which the colonies are making. Burke's analysis of the situation finds that their grievance lies in the fact that they are taxed by a Parliament in which they are not represented. No plan which does not remove this grievance can remove the dissatisfaction which exists in the colonies.

Refutation

(Paragraphs 67-77)

Burke assumes that at this point his opponents have ready a number of arguments against the plan he proposes. Before he continues a justification of his policy, he clears the table of the following objections:

1. *That Parliament has a right to tax.*—This he neither denies nor affirms. The idea that Parliament, having the right to tax inherent in all conceptions of government, should insist upon that right, is inapplicable, for the present situation calls for wisdom and expediency rather than the arbitrary exercise of an abstract right. But even on the assumption that the colonies have forfeited their rights, the situation would still call for conformity to conditions rather than for severity.

2. *That the colonies are opposed not only to taxation but also to trade laws.*—In answer to this, Burke quotes Lord North's statement that the trade laws are futile, that they are of no advantage to England, and that they impose a burden on the colonies. If this is so, England is insisting on revenue laws (taxation by Parliament) to preserve useless trade laws. Moreover a study of the complaints of the colonies shows that their objections and dissatisfaction do not extend to the trade laws.

3. *That a concession in regard to taxation would lead further, that constantly greater concessions would be demanded,*

and that the dissatisfaction in the colonies would be increased rather than diminished.—Burke calls upon the common sense of his hearers to answer whether decreased irritation is a natural cause of rebellion. On the contrary, all precedents go to show that, when the irritation is removed, the complaint ceases.

Proof—Continued

(Paragraphs 78–117)

These objections out of the way, Burke continues his proof by finding precedents in support of the major premise of his syllogism. In the history of England he finds four instances in which a removal of the cause of the complaint removed the complaint: Ireland, Wales, Chester and Durham. In each of these (1) dissatisfaction existed; (2) attempts were made to produce quiet by force; (3) these attempts proved futile; (4) England listened to the petitions or grievances of each country and granted whatever was needed; and (5) satisfaction and peace followed.

Burke even proves his point *a fortiori* by showing that the situation in the case of the American colonies is more amenable to conciliatory advances than the examples shown, because:

1. America is less openly and continuously in rebellion than Wales was.
2. Parliament made more attempts to secure quiet in Wales by means of penal statutes than it did in the case of America.
3. The legislative authority was more nearly perfect in Wales, Chester and Durham than in America, yet dissatisfaction existed; and,
4. The argument that America is virtually represented is more nearly true of Wales, which is comparatively near the seat of government, and of Chester and Durham, which were surrounded by actual representation.

Having proved the value of concession as an agent in removing the complaints of a colony, Burke takes up the proof of the minor premise of his syllogism: Burke's plan will remove the cause of the complaint. Burke's plan is as follows:

1. To establish by Parliamentary act the equity and justice of a taxation of America *by grant* (of or by the colonial assemblies themselves) and *not by imposition* (of a tax imposed by Parliament).

2. To indicate the legal competency of the colonial assemblies for the support of their government in peace and for public aids in time of war.

3. To admit (a) that this legal competency has proved beneficial, and (b) that experience has shown the benefit of these grants and the futility of Parliamentary taxation.

Burke expresses the principles of his plan in six fundamental propositions, which may be reduced to the following simplified form:

1. The colonies are not represented.

2. They are taxed to the point of grievance.

3. No method has been devised for securing colonial representation.

4. Each colony has within it a body called a General Assembly or General Court competent to raise revenues.

5. These assemblies have often granted to England subsidies which have been acknowledged by Parliament.

6. This method of colonial grants has been more agreeable to the colonies and more acceptable to the public service than the method of taxation imposed by Parliament.

These six fundamental propositions, supported in many cases by reference to actual records of Parliament, are followed by three corollary propositions, the aim of which is to give legal effectiveness to the first six.

1. The first corollary proposition recommends the repeal of several acts restricting trade, and of the Boston Port Bill.

2. The second corollary proposition, the aim of which is "to secure a fair and unbiased judicature," recommends that chief justices and judges of the Superior Courts be allowed to hold office during good behavior and that their removal from office should be attended by every precaution in order to give them an adequate hearing.

3. The third corollary proposition deals with improvements in the Courts of Admiralty.

Refutation

(Paragraphs 118-136)

Having outlined his plan in detail, Burke does not assume that his audience will accept it at once. His opponents are too well fortified with objections. It is his duty, then, to remove these objections before reaching his conclusion.

The first possible objection by Burke's opponents is that in referring to the policy of Parliament toward Chester, he has proved too much, since (a) the grievance in the Chester Act applies to all legislation rather than to taxation alone; and (b) the colonies will take advantage of the reference to the Act and extend their complaints to cover all legislative authority. Burke answers this by saying that:

1. The words of the preamble to the Chester Act which he has quoted are the words of Parliament, not his own;

2. The grievance to which he referred as a parallel case to that of the colonies is to be found not in the Chester Act but in the Durham Act;

3. Although it is natural for any man or group of men to go far in moments of passion, the colonists have never, in any cool hour, gone beyond complaint about taxation. Moreover,

from the point of view of pure sentiment, the colonies will have no interest beyond that of the glory of England, of which they are a part.

The second possible objection is that Burke's plan would destroy the "unity of empire." Burke professes not to be familiar with the meaning of the term *unity* in the sense in which his opponents use it. In an empire, some parts must be subordinate to the head; but England cannot be the head and the members too. If by "unity," harmony between head and members is meant, this consummation was reached in the case of Ireland as soon as her grievances were removed.

The third objection is that Lord North's plan is better. (At heart Lord North was not ill disposed toward humanity. But for twelve years, against his better judgment, he was made the mouthpiece of the king. When he retired from party activity, it was with the greatest relief. His "plan," weak as it was, was superior to previous coercive bills. It proposed that the colonial assemblies levy their own taxes and make their own grants to the crown, but that Parliament should approve or disapprove the proportion of funds for common defense to be paid by each colony and the amount each colony offered to subscribe for the support of its civil and judicial systems.) Burke objects to Lord North's plan on the grounds that

1. It is a mere experiment or project, a "ransom by auction," neither taxation by imposition nor taxation by grant.

2. It is unconstitutional, because it provides for taxation by determining the various quotas subscribed by each colony in the secret council chamber of the ministry and not in open Parliament.

3. It does not remove the cause of the complaint, but gives the colonies as a remedy a new form of their old grievance.

4. It is inexpedient because it presents these inextricable difficulties: (a) the decision of what grants would be proportionate would be indefinitely delayed; (b) the obedient colonies

would be heavily taxed and the refractory colonies would receive no relief from the old system; (c) as conditions changed, it would be necessary to re-regulate the size of the grants, and confusion would follow; (d) the trouble and expense of collecting the grants would create as much ill feeling as the present system of collecting revenues.

The fourth possible objection is that Burke's plan would furnish no revenue. Burke answers this by replying that it provides the best source of revenue, the power of refusal, inasmuch as it is a characteristic of human nature to give more cheerfully that which one is not forced to give. By the operation of Burke's plan, all the wealth of the colonies would be at the disposal of England. In time of war, the colonies have voluntarily impoverished themselves for the glory of England. Moreover, if left to themselves, they would develop resources which would result in still greater grants to the central government. Again, since party rivalry is active in a free country, this competition will find an outlet in grants to England.

Peroration

(Paragraphs 137-140)

(The *peroration* or *conclusion* should, like the *proem*, appeal to the emotions.)

Burke finds the grounds for his confidence in the colonies in their interest in the British Constitution. Bound to England by ties of blood, the colonies will have no interest beyond that which lies in the empire of which they are a part, as long as they are allowed an interest in the government. The American empire was founded on the loyalty which redeemed a savage wilderness, and an American revenue can be gained only in the same spirit of high responsibilities and opportunities. With these sentiments in his heart, Burke concludes with a repetition of his resolutions.

BRIEF OF BURKE'S SPEECH ON CONCILIATION

Proposition: Resolved, that England secure peace with the American Colonies.

Introduction

(Paragraphs 1-14)

I. The question has arisen from the following facts (*Par. 1-8*):

- A. The return of the *Grand Penal Bill* presents a fresh opportunity to choose a plan for dealing with America.
- B. The seriousness of the subject has grown since Burke took his seat in Parliament.
- C. While Burke's attitude has remained unchanged, that of Parliament has constantly shifted, with the result that the dissatisfaction in the Colonies has increased.
- D. Agitation in the Colonies has continually increased.
- E. General dissatisfaction toward the vacillations of Parliament has arisen throughout England.

II. The following term needs definition (*Par. 9-10*):

A. By peace *is not meant*

- 1. Peace to be hunted through endless negotiations.
- 2. Peace arising out of universal discord.
- 3. Peace depending on the juridical determination of perplexing questions.

B. By peace *is meant*

- 1. Simple peace.
- 2. Peace sought in the spirit of peace.
- 3. Peace which, by removing the ground of the difference and by restoring the former unsuspecting confidence of the Colonies in the mother country, gives permanent satisfaction to the Colonists.

III. The following facts are admitted by both sides (*Par. 1-13*):

- A. That conciliation is admissible is implied in the acceptance of Lord North's resolution.
- B. The complaints of the Colonies are not wholly unfounded.
- C. Any effort at conciliation comes with more safety and dignity from the superior power.

IV. The question resolves itself into the following main issues (*Par. 14*):

- A. Should England concede?
- B. What should be the nature of England's concession?

Brief Proper

(*Including Refutation*)

(*Paragraphs 15-141*)

England should secure peace with the American Colonies, for (*Par. 15-64*)

I. She should concede.

A. Conditions in America make such a course necessary.

1. Her population is too great to be ignored, consisting as it does of 2,000,000 whites and 500,000 negroes (*Par. 15-16*).
2. Her commerce is invaluable to England (*Par. 17-28*).
 - (a) Exports have increased twelve-fold from 1704 to 1772.
 - (b) The export trade to the Colonies alone in 1772 is almost equal to the export trade of England with the whole world in 1704.
 - (c) The exports to one Colony alone (Pennsylvania) have increased fifty-fold from 1704 to 1772.
3. Agriculture in the Colonies has increased rapidly (*Par. 29*).
 - (a) England formerly sent supplies for the support of the Colonies.
 - (b) Now the Colonies feed a great part of the Old World.

4. The fisheries of the Colonies extend over the whole world (*Par.* 30).
5. The most important consideration is the fierce spirit of liberty in the Colonies, since (*Par.* 36-44)
 - (a) The Colonists are descendants of liberty loving Englishmen.
 - (b) Their representative form of government fosters the spirit of freedom.
 - (c) The Puritan religion in the North also fosters this spirit.
 - (d) Slavery in the South fosters the spirit of liberty, since, by drawing a distinction between slave and free, it enhances the value of freedom.
 - (e) Education, especially in the law, makes the Colonists more keen in defense of their rights.
 - (f) Their distance from the center of government increases their sense of independence.
- B. Force is unwise, since (*Par.* 31-35)*
 1. It is temporary.
 2. It is uncertain.
 3. It impairs its object.
 4. England has no experience in favor of it.
- C. Of the three ways of dealing with America (changing the conditions which cause the fierce spirit of liberty, prosecuting the spirit as criminal, complying with it as necessary) complying with the American spirit is the only possible course (*Par.* 45-64).
 1. It is impossible to change the conditions (*Par.* 48-57).
 - (a) The population cannot be checked.
 - (b) Agriculture could be extended without grants.
 - (c) Any control of commerce would injure England.

* In order that the three parallel topics, *population, industries and temper and character of the colonists*, may be placed in their proper relation to each other without interruption, Burke's order has been slightly changed, and the "objections to the use of force" placed after the temper and character of the colonists instead of parenthetically after industries, where it logically belongs.

- (d) Any attempt to limit fisheries would have the same result.
- (e) The temper and character of the Colonies cannot be changed, for
 - (1) Their descent is unalterable.
 - (2) No change in their religion is possible.
 - (3) Their education cannot be destroyed.
 - (4) Their form of government is unalterable.
 - (5) To tamper with slavery might lead to the Colonies' using their slaves against England.
 - (6) The distance cannot be decreased.
- 2. It is impracticable if not impossible to prosecute the spirit of the Colonies as criminal, for (*Par. 58-64*)
 - (a) There is no method of drawing up an indictment against a whole people.
 - (b) The Colonies are not in rebellion, as pleading a privilege is not the same as rebellion.
 - (c) England cannot be judge and plaintiff in her own case.
 - (d) Precedents in favor of attempted prosecutions are not forthcoming.
- 3. It must then be necessary to comply with conditions.

II. Concession should be of such a nature as will remove the complaint (*Par. 65-141*):

- A. This is not a time to question the legal rights of taxation, for (*Par. 66-67*)
 - 1. The question is one not of abstract right but of policy.
 - 2. Even if the Colonists have renounced all rights, conciliation would still be advisable.
- B. The argument that repealing the revenue laws would weaken the trade laws is unsound, because (*Par. 68-74*)
 - 1. According to Lord North the trade laws are useless.
 - 2. The discontent in the Colonies does not apply to the trade laws.

- C. It is not necessary to assume that conceding at this point would lead to greater concessions, for (*Par.* 75-76)
1. To decrease irritation does not cause rebellion.
 2. Precedents show that concession need not lead to greater concessions.
- D. The past history of England shows that concession (i.e., admitting a people to an interest in her constitution) has been in accordance with her constitution, for (*Par.* 77-88)
1. Ireland was pacified by giving her a part in the English Constitution.
 2. Wales was pacified by being given representation in Parliament, for
 - (a) The use of force increased the ferocity of the Welsh people.
 - (b) Rigorous penal laws only made the lives of Englishmen unsafe in Wales.
 - (c) Order was restored, when, during the reign of Henry VIII, the Welsh were admitted to Parliament.
 3. When Chester petitioned Parliament for representation, her petition was granted.
 4. A similar petition from Durham was granted.
 5. Conciliation stands an even greater chance of success in America than in Ireland, Wales, Chester and Durham, for
 - (a) The Americans are bound to England by stronger ties of blood.
 - (b) The population in America is larger.
 - (c) America has been less in rebellion than Wales.
 - (d) The legislative authority of Parliament is no more perfect in regard to America than it was in Wales, Chester, and Durham.
 - (e) Wales had "virtual representation" (i.e., the idea that Parliament represented the whole country, not only the places from which its members came), yet she was not satisfied until given *actual* representation.
- E. Since it is impossible, on account of the distance, for Parliament to concede actual colonial representation in Parliament,

a system of taxation by grant may be expressed in six fundamental resolutions (*Par. 89-112*):

1. The Colonies are not represented in Parliament.
2. They are taxed.
3. The Colonies are too remote for taxation.
4. Each Colony has an assembly with legal power to raise taxes and make grants to the Crown.
5. These assemblies have made liberal grants to the Crown which have been formally acknowledged by Parliament, and for which they have run into debt.
6. The method of contributing has been more satisfactory to the Colonies than taxation by imposition.

F. If the concessions embodied in these resolutions are admitted, three corollary resolutions follow which cancel what is left of the old system of direct taxation (*Par. 113-122*):

1. To repeal the revenue laws and the supplementary penal laws.
2. To restore their former independence to the colonial law courts.
3. To reform the courts of admiralty.

G. The four possible objections of Burke's opponents are unsound, since (*Par. 123-141*):

1. The argument that the grievance in regard to taxation logically extends to all other legislation is weak, since (*Par. 123-126*)
 - (a) The words of the *Chester Act*, which does apply to all legislation, are the words of Parliament.
 - (b) The parallel as to the actual grievance was not found in the *Chester Act* but in the *Durham Act*.
2. Burke's plan would not destroy the unity of Empire, since (*Par. 127*)
 - (a) The "unity of Empire" was not destroyed by the admission of Wales, Chester, and Durham.
 - (b) England cannot be both head and members.
 - (c) The unity of the empire was not harmed by the admission of Ireland.

3. Lord North's plan is unsound, for (*Par. 128-141*)
 - (a) It is a mere project.
 - (b) It is unconstitutional to determine taxes in lobby.
 - (c) It gives the grievance itself for the remedies.
 - (d) If it is not universally accepted, it will cause difficulties.
 - (1) It will be impossible to settle the proportion of payments.
 - (2) Only the obedient Colonies will be taxed, the disobedient going untaxed.
 - (3) Burke's plan of a conciliatory policy has been successful in India.
4. The argument that Burke's plan would deprive England of all revenue from the colonies is unsound, for
 - (a) The power of refusal is the best incentive to the contribution of revenue.
 - (b) Precedents show that the colonies have contributed abundantly in time of England's necessity.

Conclusion

(*Paragraphs 142-146*)

Since conciliation is consistent with the principles of the British constitution, and since magnanimity in politics is the highest form of expediency, it is moved that the six fundamental resolutions be adopted.

WASHINGTON'S FAREWELL ADDRESS

SUMMARY

Introduction

(Paragraphs 1-7)

In the first few formal paragraphs, Washington says that he hoped to retire at the end of his first administration, but that the condition of the country at that time rendered such a course impracticable. As these conditions no longer exist, he can now retire with a calm mind, leaving as his last expression of responsibility a few recommendations for his countrymen to consider. These recommendations divide themselves into: (1) those pertaining to domestic welfare; and (2) those associated with foreign relations.

Recommendations Concerning Domestic Affairs

Love of Liberty

(Paragraph 8)

So ingrained is the love of liberty in each heart, that Washington feels that its fostering needs no stimulation from advice. (In general this seems true but it underestimates the great amount of indifference to independence which was so severe a handicap to Washington throughout the war and which lacked only organization to become formidable on slight provocation. It is probable that Washington realized this danger and that his assumption of its non-existence was his best weapon against it.)

*Union**(Paragraphs 9-15)*

From the time Washington planned his Ohio companies with their water routes to Detroit and other western trading ports, he worked continually for recognized commercial cooperation between the North and the South, the East and the West. Now, after two administrations, he holds this ideal of union before the people of his country, warning them that attacks will frequently be made from without and within.

In urging union, Washington appeals to two motives: (1) the sentiment that binds all citizens of such close ancestry; (2) practical interests. In pointing out the advantages of a strong union, he shows the interdependence of all parts of the country upon one another. The North is dependent on the South for much raw material for its manufacturing industries and its commerce; the South benefits by this outlet for her own products and finds her own navigation stimulated by cooperation with the North. The East finds in the West a constantly developing outlet for her own imports and manufactures; the West in turn receives these supplies and enjoys the protection of the Atlantic seaboard. There are many other advantages of union: greater security from foreign interference, less danger of civil conflict, and less dependence upon large military establishments.

This section of the address closes with a warning against any party propaganda based on the delusion that there is any real difference between the interests of any two parts of the country.

*Government**(Paragraphs 16-18)*

The efficacy and permanence of the union, Washington continues, is dependent on *government for the whole*. The fact that

no alliance between parts can take the place of such a general government has been proved by the failure of the Articles of Confederation. The character of the constitution which took the place of these Articles is summarized by Washington in the following memorable sentences: "This government, the offspring of our own choice uninfluenced and unawed, adopted upon full investigation and mature deliberation, completely free in its principles, in the distribution of its powers uniting security with energy, and containing within itself a provision for its own amendment, has a just claim to your confidence and your support. . . . The very idea of the power and the rights of the people to establish a government presupposes the duty of every individual to obey the established government."

Washington shows the danger of any attempt, individual or organized, to obstruct the execution of the laws, deplors the fact that such associations may sometimes seem expedient, and shows the power that may thus be gained and abused by demagogues. Calling attention to the power of amendment lying within the constitution, he adds a warning against the abuse of this privilege and calls for a vigorous support of the constitution as it stands.

Party Spirit

(*Paragraphs 19-24*)

Washington has elsewhere shown his apprehensions in regard to the dangers of party spirit. He now summarizes (1) the origin of party spirit; (2) its immediate dangers; and (3) its indirect results.

Its origin he finds in "the strongest passions" of human nature, such as self-interest, jealousy, inordinate ambition. He finds that it is more likely to be found in popular governments than in monarchies.

Among the immediate dangers, Washington points out the

fact that the alternate domination of one party over another, with such attendant evils as rivalry and desire for revenge, forms a despotism in itself. Moreover, the insecurity arising from this confusion leads the people as a whole to look for relief in the absolute power of an individual.

Washington finds the less immediate evil effects of party spirit equally serious: it distracts the public councils, weakens the administration, and arouses ill feeling within our borders while it opens the door to foreign influence and corruption. Although he grants that parties may be necessary as useful checks upon the administration of government, he warns all citizens under a popular government against allowing themselves to be blinded to the dangers he has mentioned.

*Danger of Encroachment of One Department of Government
upon Another*

(Paragraph 25)

A brief paragraph is devoted to the need of keeping the departments of government each within its own constitutional sphere. Washington shows the dangers of encroachment and usurpation and adds further warning against a too facile tendency to amend the constitution.

Religion and Morality

(Paragraphs 26-27)

Washington deems religion and morality indispensable to the deepest welfare of a nation. He adds that, no matter what may be possible in the case of individuals of peculiar nature and training, in a government it is impossible to expect national morality without religious principle.

*Education**(Paragraph 28)*

Although a national university was one of Washington's cherished dreams, he devotes only five lines to an appeal for "the promotion of institutions for the general diffusion of knowledge."

Recommendations Associated with Foreign Relations*Public Credit**(Paragraph 29)*

"Cherish public credit," Washington advises. In order that it may be preserved, it should be used sparingly, but no risk of running into future danger should be run by delay in making a timely disbursement. New debts should be avoided and vigorous efforts made to pay off debts unavoidably incurred.

Then follows a very logical appeal in favor of taxation for revenue. To pay debts there must be revenue; to raise revenue, there must be taxation. There can be no taxation without inconvenience to the individual. To prepare a tariff that shall be equally pleasing to everyone is impossible; to prepare any satisfactory tariff is difficult. It is the duty of every citizen to cooperate with those officers of government whose business it is to decide what articles are to be taxed, and to recognize the difficulty under which their task is being performed.

*Attitude toward Other Nations**(Paragraphs 30-41)*

The world has too rarely seen a nation which is always guided by an exalted justice and benevolence. Washington recommends such an experiment to the rising young nation. To succeed in such an endeavor two things must be avoided: (1)

antipathies against particular nations; and (2) passionate attachments to other nations. In place of either extreme, just and amicable feelings toward all are recommended. Antipathies lead to insult and to war foisted, on slight provocation, on a partly willing government by an envenomed people. Passionate attachments, on the other hand, lead to various evils: a participation in the quarrels of other nations without justification; a concession to the favored nation of privileges denied to those less favored; opportunity for citizens to betray the interests of their own country; and, particularly to be deplored, the opportunity allowed for foreign influence to creep in and tamper with domestic factions, misleading public opinion and interfering with the public councils. This part of the *Address* is the one often referred to during the World War as the origin of the advice, "Avoid entangling alliances," although the phrase itself does not occur in the address.

Washington admits the advisability of extending our commercial relations with other countries, while avoiding political alliances. He summarizes his reasons against such alliances as follows:

1. The countries of Europe have mutual interests in which we have no share and which often lead to controversies into which it would be unnecessary and unwise for us to be drawn.

2. The United States, on the contrary, by virtue of its detached position, should grow into a country so independent and respected that no nation will lightly risk war with it.

3. Caution in making alliances should be extended even to commercial pacts, yet all alliances already entered into should be preserved inviolate.

Conclusion

(*Paragraphs 42-50*)

In concluding, Washington states that he will be content if any benefit endure from the recommendations he has given. He

returns to the subject of neutrality in his reference to the European war going on at the time, giving as his principal reason for non-interference his desire that the country may be allowed to develop its own institutions without intervention or interruption. As a last word he speaks of his pleasure in anticipating his withdrawal from public life to a retreat protected by good laws and a sound government.

FIRST BUNKER HILL ORATION

Delivered at Breed's Hill, 1825

INTRODUCTION

The Emotional Aspect of the Occasion

(Paragraphs 1-5)

The first five paragraphs form a unit dealing with the emotions aroused by the occasion. The first paragraph proves the strength and sincerity of these emotions by calling attention to (1) the vast multitude assembled, and (2) the enthusiasm and sympathy in the faces of those present.

The second paragraph justifies the emotions by referring to (1) the power of "local association," i.e., that power by which a place may call forth memories of events which have occurred in its vicinity; and (2) the importance of the day, June 17, 1825, in relation to the probable train of great events in the future, the happy fortunes of the generation present, and the memories of the past with its three outstanding crises: the discovery of America, colonization, and the American Revolution, "that prodigy of modern times."

Purposes

(Paragraphs 6-7)

As the orator of the occasion, Webster represented the Bunker Hill Monument Association of which he was president. The purpose of the Association was to rear an honorable and durable monument to the memory of the early friends of American independence. It was not the purpose of the monument to spread information in regard to the event it commemorated; for that purpose it was both inadequate and unnecessary. Its real object was "to show our own deep sense of the value and importance of the achievements of our ancestors and by presenting this work of gratitude to the eye to keep alive similar sentiments

and to foster a constant regard for the principles of the Revolution." The fostering of national hostility or the perpetuating of a military spirit was no part of its mission.

Progress

(Paragraphs 8-11)

Progress seems to have been a favorite subject with Webster. In *Part VII* (*Pars.* 27-39) the same idea is treated more extensively. In this (third) part, Webster enumerates in one brief paragraph the ten or twelve specific ways in which the country has shown most marked development: expansion of the West, growth of the army and navy, increase in population, industrial progress, adequate revenues, peace at home, and prestige abroad.

He then indicates briefly the great progress made in Europe and South America.

But greater than this growth in material prosperity is that progress in ideas, in civilization, in spiritual values, which has changed the whole world within a period of fifty years.

Address to the Veterans

(Paragraphs 12-17)

Bound to the preceding section by a transition sentence calling attention to the fact that some of those present in the audience have witnessed these changes, there follows a section by which Webster reaches the sympathies of his hearers most deeply—the address to the Veterans. He begins this by a contrast between 1775 and 1825. Two elements only have remained unchanged by the passage of fifty years: the sea and the sky. Webster pictures the scene in 1775: the roar of cannon, the dead, the dying, the call to repeated assault. As he stands before them in 1825, all around is peaceful. The crowds on

the surrounding roofs and hilltops are composed of friends, not enemies. The very ships in the harbor are there not for hostile purpose, but for protection and defense.

Then follows an apostrophe to the great dead who have died in battle. Special reverence is shown to the memory of General Warren, whose death at the battle seems particularly tragic. (He had been appointed major-general over the Massachusetts troops but entered the battle as a volunteer under Putnam and Prescott three days after the appointment was made but before his commission was made out.) He is called by Webster "the first great martyr of the Revolution."

Turning to the veterans present, Webster congratulates them on having been instrumental in gaining the freedom of their country, and on having been blessed with a life sufficiently long to see the fruits of their efforts; but even in the midst of his congratulations he is able to sympathize with them for the pain that must be mingled with their joy, at the thought of comrades gone and sufferings endured.

The Battle

(Paragraphs 18-23)

Webster treats the subject of the battle of Bunker Hill with his usual feeling for system and order, first looking into the events preceding the battle, or its "causes," chief among which were the changes in the charter of Massachusetts and the closing of the port of Boston by the *Boston Port Bill*. He contrasts the results expected by the British with the actual results. The British, with a peculiar opacity of vision, seem to have overlooked the bond that links all who suffer in a common cause, and to have expected one part of the country to rejoice in the discomfiture of another. At least they are portrayed by Webster as having expected that Salem would profit by the misfortune of Boston. They were disappointed. "Everywhere," exclaims

Webster, "the unworthy boon was rejected with scorn." All colonies were united more firmly in their resistance.

Webster refrains from giving a detailed account of the battle. But in a few quick strokes he brings before his hearers a picture of the little band of colonists, fighting shoulder to shoulder.

Passing naturally to the results of the battle, Webster shows their significance at home and abroad. A state of open public war was created, and there was no further danger of the indictment of individuals for treason. Abroad, the impression already made by many of the Revolutionary state papers was intensified by the colonists' practical success on the field, and the sympathy of Europe was changed to surprise and respect.

By another admirable transition, Webster leads to the sixth and last part of the *Introduction*. "Information of these events," he says, "travelling across the ocean, reached the ears of one who is with us today."

Address to Lafayette

(Paragraphs 24-26)

It would be interesting to note the effect of the next few paragraphs of Webster's speech upon a relative of Lafayette's, gifted with only a formal knowledge of the English language and seated in the audience. It was unquestionably the orator's intention to honor the distinguished and gallant Frenchman, who when hardly more than a boy, had braved the anger of his king and given his services to the struggling American colonies.

(At the age of thirteen the Marquis de Lafayette was left an orphan with a large property. At sixteen he married. At nineteen he became so deeply stirred at the picture of the great struggle for liberty on the other side of the sea that he presented himself to Silas Deane, the American agent in Paris, and offered his services. Deane promised him a position of major general in the Colonial army, and Lafayette started for America.

Unfortunately, about this time the colonies were suffering a series of reverses and their prospects looked doubtful. The French king forbade his young subject to ally himself with what looked like a hopeless cause. The Marquis eluded the king, sailed from Spain with eleven companions and after a voyage of two months reached America and reported to Washington. Lafayette's obvious lack of self interest, his common sense, and his respectful persistence won Washington's admiration, and he served in various capacities throughout the war. Washington felt that the young French ally's most useful services could be rendered in France through his tact and enthusiasm, and Lafayette returned to his native country before the war was over. His last visit to America was made in 1824-1825. He was received with much honor and was presented with \$200,000 and a township. He died in 1834. Washington is said to have felt a deep affection for Lafayette and gave his son the protection of his own home when the boy was in exile.)

Turning to his guest, Webster reminds him that it is Lafayette's good fortune to have had a share in the formation of so great a nation, that the day is sacred to the dead, and that it is his prayer that it may be many a long day before Lafayette join their number. However indirect a form of eulogy this may seem, it is a far greater tribute to Lafayette's worth, his modesty, and his good taste than a long and fulsome exhibition of flattery would have been.

BODY

Progress

(Paragraphs 27-39)

With no further preliminaries, Webster launches upon the main theme of his address, *progress*. Using the maritime figure so popular in oratory, he compares nations to ships, wafted onward by various winds of destiny but all making progress toward a certain port.

The United States, like other countries, has advanced far in fifty years. It has gained first of all in knowledge, which has triumphed over bigotry, distance, prejudice, differences in race and creed.

Progress has also been made in the condition of individuals, in respect to food, clothing, the amenities of daily living, sanitation, and opportunity for well employed leisure.

But the "master topic of the age" is progress in politics and government. A long road has been travelled since Louis the Fourteenth epitomized the once general conception of government in four words: "I am the State." Now the principles of government have everywhere become the subject of open discussion and debate, and ideas which were once too revolutionary to be whispered in private are now proclaimed from the housetops or accepted as axiomatic.

In studying the growth of popular governments, Webster seems to find their first expression in revolution. Fortunately for the American colonies, revolution as it appeared here was far different from its form in Europe, where it was attended by rapacity and lawlessness. The exercise of a certain amount of self-government through the colonial assemblies, the serious and sober character of the colonists, the absence of class distinctions or great social contrasts based on property, the fact that no domestic throne needed to be overturned—all these factors contributed to make the American Revolution different from those which followed in Europe, and accounted in a large measure for the success of the government which arose from it. Even those European countries which suffered most, however, and which were less happy in the issues of their internal dissensions, have gained much from a wider knowledge of the nature of government, and in all forms of government, people are growing into a realization of the value of the representative system.

A strong element in the growth of popular government has been the growing importance of public opinion, which, Webster

diverges a little to point out, should be a great issue in the struggle of the Greeks to throw off the Turkish yoke, as the general sentiment in Europe is against rendering assistance to the Turks in their efforts to continue their policy of oppression.

Before concluding his address, Webster notes the remarkable development of the South American colonies.

CONCLUSION

(Paragraphs 40-43)

The conclusion of the speech, although hardly two pages long, is interesting for two distinct points: (1) a classical *a fortiori* argument that, if popular government proves unsuccessful under conditions so auspicious as those under which our constitution began and developed, then its knell is rung; (2) the expression, "We are not propagandists," which suggests that although we as a nation are in favor of representative government, we do not necessarily believe in forcing that form of government upon all the nations of the world. (When America entered the World War, a new conception of the relation between the mode of government in each country and the welfare of the world took its form in the slogan, "To make the world safe for democracy," a conception of our national responsibility far beyond that foreseen even by Webster.)

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(New York State Board of Regents)

ENGLISH—Four Years

Tuesday, June 15, 1937 — 9.15 a. m. to 12.15 p. m., only

Answer all five questions. Whenever possible, answers should be in complete sentences.

1. From *one* of the groups below choose a topic and write a composition of about 300 words on it. [40]

a. Topics from the social sciences:

- (1) The sit-down strike as an instrument of labor
- (2) Discontinuing the Electoral College
- (3) President Roosevelt's "good neighbor" policy
- (4) Cooperative marketing for the farmer
- (5) Housing conditions in our large cities
- (6) New York State police

b. Topics from the natural sciences:

- (1) Progress in television
- (2) An interesting experiment in chemistry (or physics)
- (3) The unusual effects of modern photography
- (4) Conquest by microscope
- (5) Science and flood control

c. General topics:

- (1) Telephone voices
- (2) On being bored
- (3) Achievements of outstanding Negroes
- (4) Why read biography?
- (5) What I demand in my friends
- (6) Modern art

2. Using your own words wherever possible, write in about 70 words a summary (précis) of the following paragraph: [15]

Americans pride themselves on their courage and individuality and brag of the frontier virtues, but the fact is we are the most cowardly race in the world socially. Read Emerson's essay on *Self-Reliance* and ask yourself honestly how much you dare to be yourself. The old phrases have a familiar ring. "Trust thyself; every heart vibrates to that iron string." "Whoso would be a man must be a nonconformist." "Insist on yourself; never imitate." Every schoolboy knows them, but how many mature Americans dare to practice them? One has to fight to be oneself in America as in no other country I know. Not only are most Americans anxious to conform to the standards of the majority, but that majority, and the advertisers,

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insist that they shall. I recall some years ago when living in a small village and when I was spending many hundreds of dollars more than I could well afford on books and also putting money into travel, that more than one of the village people actually suggested to me that it was rather disgraceful for a man in my position not to drive a better car than a Ford. My answer, of course, was that I did not give a rap about a car except as a means to get about, and I did care about books and travel. Spending one's money in one's own way in America—that is, trying to use the tools of life with sanity and discrimination—is a good deal like running the old Indian gauntlet. The self-appointed monitors of society who tell other people how they should live are merely typical of that pressure, express or implied, that is brought to bear on any individual who attempts to think out and live his own life. But if our lives are to be based on any art of living, if our souls are not to be suppressed and submerged under a vast heap of standardized plumbing, motorcars, crack schools for the children, suburban social standards and customs, fear of group opinion, and all the rest of our customs and taboos, then the first and most essential factor is courage, the simple courage to do what we really want to do with our own lives.

—James Truslow Adams (adapted)

3. In *each* line below select the word or expression in the parenthesis that means the same or almost the same as the first word in the line. Copy this word or expression on your answer paper. [10]

[Illustration: sadden (cheer, turn back, make unhappy, refuse, welcome)
Answer: make unhappy]

- a. lagoon (soldier, ape, reed, one of mixed race, lake)
 - b. radiance (shade, heat, zeal, brightness, friendliness)
 - c. quadruple (like an animal, fourfold, inclosing, having four syllables, light in weight)
 - d. lowly (having insecure foundation, frequently repeated, hesitant, unknown, humble)
 - e. nag (to scold, to make fun of, to call, to praise, to reward)
 - f. nefarious (gentle, doubtful, refreshing, wicked, purified)
 - g. magnitude (small amount, greatness of soul, size, power of increasing, courage)
 - h. querulous (fretful, strange, hidden, unpleasant, attractive)
 - i. quibble (quote, evade, deny, request, plead)
 - j. sable (flowing, repulsive, dark, shimmering, attractive)
4. Answer either *a* or *b*: [15]

- a. Suppose that you have been asked to discuss at a meeting of your class club the life and writings of John Masfield. In what reference book could you find his present address, the chief facts of his life and a list of his works? What other reference books or library aids would you consult (1) to locate a poetry anthology containing his "Sea Fever," (2) to find a recent magazine article about him and (3) to discover which of his books are in the library? Explain clearly how to use each reference book or library aid you mention.

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- b.* State in your own words the thought or thoughts of each of *three* of the following:

THE LEADEN-EYED

Let not young souls be smothered out before
They do quaint deeds and fully flaunt their
pride.

It is the world's one crime its babes grow
dull,

Its poor are ox-like, limp and leaden-eyed.

Not that they starve, but starve so dream-
lessly;

Not that they sow, but that they seldom
reap;

Not that they serve, but have no gods to
serve;

Not that they die, but that they die like
sheep.

—*Vachel Lindsay*

NO ENEMIES

You have no enemies, you say?

Alas! my friend, the boast is poor;

He who has mingled in the fray

Of duty, that the brave endure,

Must have made foes! If you have none,

Small is the work that you have done.

You've hit no traitor on the hip,

You've dashed no cup from perjured lip,

You've never turned the wrong to right,

You've been a coward in the fight.

—*Charles Mackay*

Nature never makes haste; her systems re-
volve at an even pace. The bud swells im-
perceptibly, without hurry or confusion, as
though the short days were an eternity. All
her operations seem separately, for the time,
the single object for which all things tarry.
Why, then, should man hasten as if anything
less than eternity were allotted for the least
deed?—*Thoreau*

There is a time in every man's education
when he arrives at the conviction that envy
is ignorance; that imitation is suicide; that
he must take himself for better, for worse,
as his portion; that though the wide universe
is full of good, no kernel of nourishing corn
can come to him but through his toil be-
stowed on that plot of ground which is
given to him to till.—*Emerson*

- 5.* Answer either *a* or *b* or *c*: [20]

a. In literature, as in life, the reactions of two people toward each other, when devoted to each other and living in close relationship, depend upon complex and conflicting emotions. These people may be father or mother and son or daughter, husband and wife, brother and sister, etc. From each of *four* works which you have read, select and state, in one or two sentences, the situation that involves two such characters. Then discuss briefly the conflicting emotions that enter in, together with their causes and results. Novels and plays are the best sources for these situations, though they may be found in essays, biographies or longer narrative poems and short stories. State the author's name as well as the title of each work and tell whether it is a novel, play, biography, essay, narrative poem or short story.

b. Defend or refute the following: For a considerable period the number of interesting books published in the nonfiction classes has increased more rapidly than the number of interesting books in the fiction class. Be specific in your references to books and authors, including in your discussion at least *four* books of recognized worth.

c. Each of the statements below involves a reference to a literary selection. Choose *20* only and complete correctly each of the 20 statements in the manner shown in the illustration.

[Illustration—Black Beauty was (a dog, a horse, a rabbit, a kitten).
Black Beauty was a horse.]

1. The Cheshire Cat is a character in (*The Arabian Nights*, *Old Chester Tales*, *The Black Cat*, *Alice in Wonderland*).
2. The scene of *Green Mansions* is (upper Fifth Avenue in New York City, the African jungle, plantations in Virginia, South America).

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3. A character forever referring to his own humble nature is (Uriah Heep, Mr. Pickwick, Mr. Micawber, Sam Weller).
4. Robinson Crusoe raised (goats, sheep, cows, pigs).
5. *Guy Mannering* concerns (a case of kidnaping, the Gunpowder Plot, a London fop, life in a Middle Western town).
6. The lines "Imperious Caesar, dead and turned to clay,
Might stop a hole to keep the wind away"
occur in (*Hamlet, Julius Caesar, Macbeth, Antony and Cleopatra*).
7. "Dream Children" is (an essay by Thomas De Quincey, a fairy tale by Hans Christian Andersen, an essay by Charles Lamb, a poem by Samuel Taylor Coleridge).
8. To gain possession of the famous moonstone the Brahmin priests murdered (Franklin Blake, Godfrey Ablewhite, Sergeant Cuff, Doctor Candy).
9. "Fling us a handful of stars" is the last line of the poem ("Chartless," "The Man with the Hoe," "Caliban in the Coal Mines," "I Have a Rendezvous with Death").
10. St. John Rivers, who unsuccessfully sought the hand of Jane Eyre, was a (physician, lawyer, teacher, clergyman).
11. A modern writer whose fame rests largely on his ability to satirize Americans is (Hervey Allen, William McFee, Edwin Markham, Sinclair Lewis).
12. To the one who made the best violin Ferrari offered (a priceless Stradivarius, a fortune in jewels, the hand of his daughter, the secret of happiness).
13. To represent the forces antagonistic to the President, Drinkwater added to Lincoln's cabinet the fictitious (Burnet Hook, Oliver Jaswold, Martin Oaskey, Timothy Veitch).
14. *The Red Badge of Courage* concerns (a G man, a poor widow with ten children, a private in the Civil War, Florence Nightingale).
15. *Wine from These Grapes* is a recent volume of poetry by (Audrey Wurdemann, Stephen Vincent Benét, John Masefield, Edna St. Vincent Millay).
16. Arthur Dimmesdale is a character in (*Emma, Jalna, The Scarlet Letter, The House of the Seven Gables*).
17. *The House of Exile* concerns (the French Revolution, the Duke of Windsor, a Tory family in Canada, life among the higher classes in China).
18. The author who spent the last years of his life on one of the Samoan islands and wrote as his epitaph "Glad did I live, and gladly die, and I laid me down with a will" was (Rudyard Kipling, Edgar Allan Poe, Robert Louis Stevenson, Matthew Arnold).
19. The number of lines in a sonnet is always (twelve, ten, fourteen, eight).
20. One of the bitterest satires ever written on courts and statesmen is (*Tribby, Richard Carvel, The White Company, Gulliver's Travels*).

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21. The Phaeacians entertained Odysseus by holding (a tournament of jousting, sports contests, a drama festival, an exhibition of seamanship).
22. *My Country and My People* concerns (Russia, Persia, Japan, China).
23. Jean Valjean stole the silver candlesticks from the (judge, bishop, shop window, church).
24. *Rich Land, Poor Land* is (a novel with setting in China, a short story of the mystery type, a discussion of economic conditions in America, an essay about pioneers).
25. Messer Marco Polo fell in love with (Catherine the Great, the Lily Maid of Astolat, Golden Bells, Deirdre).
26. Helen Keller's first understanding of the meaning of language came to her through the incident of (spilling water over her hands, falling, riding in an automobile, losing a pet dog).
27. The "story of a thousand year pine" was revealed (in a dream, by its trunk, in an old book, through a cryptograph).
28. In *An American Doctor's Odyssey*, Dr. Heiser tells of his work with yellow fever in (Ethiopia, the Philippines, New Zealand, Panama).
29. Arrowsmith found it difficult to maintain his high ideals of work (in a research foundation, in China, in business, because of poverty).
30. Buck was (born in Alaska, stolen from a wealthy home, sold by his owner, lost while hunting).
31. The teller of the "Yarn of the Nancy Bell" had turned (spy, state's evidence, cannibal, Christian).
32. Martin Johnson wrote books about (travel in the Orient, the old South, adventures in Africa, life among the miners).
33. Robin Hood and Little John fought to see which should make the other (run, climb a tree, fall into a stream, carry a bucket of water).
34. "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested" is a quotation from an essay by (Charles Lamb, Francis Bacon, Oliver Wendell Holmes, John Galsworthy).
35. John Kendrick Bangs' silent servants are (automatons, electrical devices, a homesick chauffeur and cook, books).
36. Although at first Molly promised to marry Woodhull, she really loved (Will Banion, Kit Carson, Jed Wingate, Jim Bridger).
37. Greyfriars Bobby was a (sailboat, famous race horse, Scotch inn-keeper, dog).
38. In *How to Win Friends and Influence People*, the author says the chief reason for Andrew Carnegie's success was that (Carnegie's father was rich, Carnegie knew everything about the manufacture of steel, he knew how to handle men, he was educated in Scotland).
39. Philip Marsham, the hero of *The Dark Frigate*, fought for (the American colonies, King George III, the French, King Charles).
40. "A man's a man for a' that" was written by (Paul Laurence Dunbar, Sir Walter Scott, Carl Sandburg, Robert Burns).

ENGLISH—Four Years

Tuesday, January 25, 1938 — 9.15 a. m. to 12.15 p. m., only

Answer all five questions. Whenever possible, answers should be in complete sentences.

1. From *one* of the groups below choose a topic and write a composition of about 300 words on it. [40]

a. Topics from the social sciences:

- (1) England retains the monarchy
- (2) Direct taxation *versus* indirect
- (3) Should the United States protect its citizens in foreign countries?
- (4) Women as jurors
- (5) Personality or principles in selecting a candidate for office

b. Topics from the natural sciences:

- (1) How a scientist uses imagination
- (2) The science of iceless refrigeration
- (3) Revelations by telescope
- (4) Electricity on the farm
- (5) History revealed in rocks

c. General topics:

- (1) Human nature in a cafeteria
- (2) How to prepare for an examination
- (3) On handshakes
- (4) Snobbery—its cause and cure
- (5) Slaves of fashion

2. Using your own words wherever possible, write in about 70 words a summary (précis) of the following paragraph: [20]

Discussion is a growing art among us in these days of ramifying relationships and widening education. It is a means whereby we are able to escape the isolation of our own minds, get our thinking stimulated and renovated by suggestions that come from other minds, and, if we are fortunate, make our own contributions to the thinking of others. Discussion is indeed an art. It is not a mere rambling interchange of ideas in purposed direction. It is a conscious attempt to call out into the open all the thoughts that have a bearing upon some question and, by critical analysis, to sift these thoughts and rearrange the resultant judgments so that some manner of solution may be achieved. To practice this art requires distinctive attitudes and some measure of intellectual skill. It requires, first of all, a willingness to be open-minded. He who comes with his mind stubbornly made up, impatient of all suggestions that go counter to his own judgment, unwilling even to give any other

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judgment a hearing, does not belong in a discussion. In the second place, he must be willing to be relevant. That is, there must be the attitude of wishing to stick to the point, of subordinating a private interest or impulse to the interest and the movement of the larger whole. In the third place, there must be the wish to cooperate in the search for a solution. A valuable discussor is he who honestly would like to see some agreement reached, and who, particularly, is glad to modify his own views as he sees them through the minds of others.

—*H. A. Overstreet* (adapted)

3. In *each* line below select the word or expression in parenthesis that most nearly expresses the meaning of the first word in the line. Copy this word or expression on your answer paper. [10]

[Illustration. sadden (cheer, turn back, make unhappy, refuse, welcome)
Answer — make unhappy]

- a. magnesia (mineral, vegetable, fruit, flower, spice)
- b. lackluster (bright, dull, dense, shimmering, opaque)
- c. radium (plant, insect, formula, metal, cog)
- d. neurotic (neutral, aroused, joyful, nervous, unhappy)
- e. obligate (free, kill, strike, bind, encourage)
- f. lamentable (powerful, pitiable, fearful, encouraging, well-known)
- g. oblivion (dislike, admiration, fame, repute, forgetfulness)
- h. sallow (yellow, vegetable, green, thin, unstable)
- i. balmy (smooth, semiliquid, fragrant, sweet, harsh)
- j. paean (countryman, statute, story, history, song)

4. Answer either *a* or *b*:

- a. State in your own words the thought or thoughts of each of *two* of the following: [10]

Life is a just employer,
He gives you what you ask,
But once you have set the wages,
Why, you must bear the task.

good, but is good in itself simply: it is not a coin which we pay down to purchase happiness, but has happiness indissolubly bound up with it.

I worked for a menial's hire,
Only to learn, dismayed,
That any wage I had asked of Life,
Life would have paid.

—*Jessie B. Rittenhouse*

For knowledge resembles virtue in this,
and differs in this from other possessions,
that it is not merely a means of procuring

A slender acquaintance with the world must convince every man that actions, not words, are the true criterion of the attachments of friends; and that the most liberal professions of good will are very far from being the surest marks of it.

—*George Washington*

- b. Answer both (1) and (2):

- (1) Indicate the proper pronunciation of *each* of the following words by copying the word and correctly placing the accent mark ('): [Example—dis' lo cate] [5]

in flu ence	mis chie vous	ho ri zon
ho tel	a li as	ad mi ra ble
bar ba rous		
brig and	an tip a thy	in fa mous

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(2) In *each* of the following, (a) to (j), one of the five spellings is correct. In each case copy the correct form upon your answer paper: [5]

(a) accessible	acesable	accessible	acesible	accessable
(b) differance	difference	diferance	differrence	diference
(c) excelent	excellent	cxellent	excellant	eccellent
(d) disappiered	dissappiered	dissapeared	dissappeared	disappeared
(e) tradegy	trajedy	tradgedy	tragedy	tradjedy
(f) rythm	rythmn	rhythm	rhythmn	rhithm
(g) greatful	greatfull	grateful	gratefull	gratful
(h) interpted	interpreted	interpreted	interptted	interperetted
(i) accidentally	accidentally	accidentaly	accidentely	accidentally
(j) acommodate	accomadate	acomodate	accommodate	accomodate

5. Answer either *a* or *b* or *c*: [20]

- a.* Some plays have long runs or, like Shakespeare's, are revived many times; others have but short runs and are never revived. Discuss the qualities a play must have to hold a lasting appeal. Illustrate by references to at least *four* plays that you have read. Give authors and titles.
- b.* Assume that you have been asked to select a newspaper for your high school library. State the standards you would apply in attempting to choose the best. Having chosen a paper, give rules for reading it intelligently and efficiently.
- c.* Each of the statements below involves a reference to a literary selection. Choose *20* only and complete correctly each of the 20 statements in the manner shown in the illustration.

[Illustration — Black Beauty was (a dog, a horse, a rabbit, a kitten). Black Beauty was a horse.]

1. The author of a recent biography of Charles Dickens is (Francis Hackett, Stephen Leacock, George Bernard Shaw, Lytton Strachey).
2. A historical novel written by a distinguished physician is (*The Rise of Silas Lapham*, *Ethan Frome*, *The Ordeal of Richard Feverel*, *Hugh Wynne*).
3. Monsieur Beaucaire, who came to England disguised as a barber, was really (a prince of the royal blood of France, a notorious jewel thief, a claimant to the throne of England, a banished brother of Lady Mary Carlisle).
4. Elia was the pen name of (Francis Bacon, Oliver Wendell Holmes, Charles Lamb, Henry David Thoreau).
5. Rowena was Cedric's (sister, daughter, niece, ward).
6. *The People, Yes* is a recent volume of the poetry of (Carl Sandburg, Robert Frost, Louis Untermeyer, John Masefield).
7. An adventurous sailor who became the poet laureate of England is (Joseph Conrad, Alan Villiers, William McFee, John Masefield).

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8. *Alice Adams* is the story of a girl who (worked to put her younger brother through college, tried unsuccessfully to climb the social ladder, married her wealthy guardian, grew up on board her father's ship).
9. A short story written in the form of a series of letters is ("Marjorie Daw," "The Great Stone Face," "The Purloined Letter," "The Outcasts of Poker flat").
10. An account of a sheepshearing is one of the high points of the novel (*The Mill on the Floss*, *The Three Musketeers*, *The Crisis*, *Ramona*).
11. To punish her sister, Amy (cut up Jo's new dress, burnt the manuscript of Jo's book, destroyed one of Laurie's letters, put salt in Jo's oatmeal).
12. The action of *Richard Carvel* takes place about the time of (the Revolutionary War, the Civil War, the Spanish-American War, the World War).
13. On her wedding day Lorna Doone was shot by (John Ridd, Lord Dugal, Ensor Doone, Carver Doone).
14. One of the best-known morality plays is (*Pilgrim's Progress*, *Everyman*, *As You Like It*, *The Prince of Parthia*).
15. Sinbad the Sailor reached the valley of precious stones by (donning his magic boots, concealing himself in the robber's caravan, fastening himself to a roc's leg, receiving the aid of the goddess Minerva).
16. "And what is so rare as a day in June?" was written by (Shakespeare, Lowell, Coleridge, George Bernard Shaw).
17. "Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear"
is from (the Bible, *Hamlet*, "Elegy Written in a Country Churchyard," "God's World").
18. Joseph was (murdered by his brothers, killed by wild beasts, cast into the den of lions, sold as a slave).
19. Pegasus was (a Greek poet, the house of the gods on Mount Olympus, a winged horse, a mermaid).
20. Edward Bok as a boy had a rare collection of (stamps, insects, autographs, war relics).
21. In Raveloe, Silas Marner lived for a while a solitary life because (he had no money with which to entertain, he had been betrayed by a friend, the people in Raveloe were not friendly, he felt superior to his neighbors).
22. In the "Ode on a Grecian Urn," Keats (laments the world's lack of interest in art, imagines the early history of the urn, says that beauty is truth, prophesies a return to the Greek mode of life).

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23. Harvey Cheyne (fell from the deck of an Atlantic liner, swam the English Channel, scored a touchdown in the last minute of the game, jumped from a burning airplane).
24. The natives believed that the Emperor Jones (could never be killed, could be killed only by a dagger, could be killed only by a silver bullet, protected their village and must never be harmed).
25. *Seven League Boots* tells of the adventures of (Richard Halliburton, Lowell Thomas, Floyd Gibbons, Baron Munchausen).
26. The hero of "Quality" (wrote a much-discussed novel, performed a difficult surgical operation, raised prize-winning dogs, made excellent boots).
27. Robin Hood was a legendary (soldier, outlaw, pirate, boy who never grew up).
28. The woman who told her husband stories night after night to save her life was (Guinevere, Herodias, Scheherazade, Haroun-al-Rashid).
29. The Minotaur lived in a (cave, castle, labyrinth, dungeon).
30. The Holy Grail was (a magic sword, a shrine, a sacred cup, a religious ceremony).
31. Joel Chandler Harris is the writer of many tales about (Robin Hood and his Merry Men, Brer Rabbit and Brer Fox, ghosts, pirates of the Spanish Main).
32. Clarence Day's father was successful when he undertook to (construct an airplane, drive an automobile, hire a cook, dismiss the bookkeeper).
33. Scrooge's dead partner was (Marley, Pepys, Langston, Leffingwell).
34. In *The Bent Twig*, Dorothy Canfield Fisher expresses her ideas on (farming, forestry, rearing of young people, old age).
35. The theme of *It Can't Happen Here* is (the idealism of youth, romantic love, prison reform at Sing Sing, the destruction of democracy in America).
36. *Smoky* is written in the dialect of (the Southern Negro, the fishermen of Cape Cod, cowboys, lumberjacks).
37. The author of *I Write as I Please* is (a novelist, a dramatist, an advertising man, a journalist).
38. The hero of the play *Sham* is (a duke, an actor, an impostor, a thief).
39. Mrs. Malaprop liked (children, candy, big words, funerals).
40. Fabre in "My Cats" recounts the amazing ability of his cats to (protect themselves, hunt mice, find their way home, jump from high places).

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